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JUNE 2003

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IN MEMORIAM



ZACHARY GUZIK

The *Old House* team adores Zachary Robb Guzik, 16, who killed March 18 in an auto accident on the Mount Turnpike. A personable, woodworker, photographer, and beerbuilder, Zack joined the *TOH* staff in January after waiting for the magazine since 1995.

Outgoing and affable, a pencil always tucked behind his ear, Zack lent passion to the education of his colleagues. "Zack is right on," says Tom Strz, *TOH* general contractor. "He had a great sense and a good sense of humor." Zack was thrilled to be combining his passions for writing and home building, and he approached his job with disarmament candor. "He would do anything, anywhere, do a million houses, do a perfectly, and make everyone the he wanted about the subject or the way," says a colleague. A long-time friend recalls Zack's signature: "He made people around him happy through his own happiness."

Zack was an adoring husband to his wife, Tara, and a patient and compassionate father to their three young children, Sophia Rayne, Alexander Kaleb, and Ava Eulalia Guzik. "I loved to see Zack as a dad," says a neighbor. "I would see him go by on his bike with one of his kids on the back and think, 'What a lucky child to be outside on a special adventure with Dad.'"

Zack graduated from Harvard in 1997 with a degree in Amer- ican history. Prior to joining *The Old House*, he was the editor of *Mount Vernon*, the online edition of the *Portland Press*. He did not like *Mount Vernon*. Before that, he spent four years at the *Seattle Times* in Connecticut, writing, editing, and photographing for *Free Morning*, *Star*, *Woodworking*, and *Home* Publishers magazines. He grew up in Wilkes-Barre, New Jersey, where he played golf and liked Robb Guzik, who lives in Knoxville.

An international fan had been established for the Guzik family. Contributions can be sent to the Guzik Family Fund, care of Knapshook Beverage Bank, Little Village Office, P.O. Box 1126, Knapshook, ME 04046.

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I'm enjoying my copy of the April 2000 issue, and, well, there's the piece "Stack It Up." How dare! How'd you know that we're planning to reduce and update our kitchen cabinets? While we are all in the plan to replace the totally mismatched, mismatching stuff over my gas stove and put in a stacked one. Now the explanation for my husband's with just indignity opened to the "Wood Floor" page. Thank!

Tina Turner, *Atlantic* HC

Myron Hamill

In April 2003 issue, Ask The Old House about getting rid of mice is an old farmhouse, you should warn readers about the dangers of contracting hantavirus pulmonary syndrome (HPS) when cleaning up places where mice have been. Hantavirus (carried by rodents) causes fatal symptoms that can be fatal. Sweeping is not recommended due from nests or droppings of mice, particularly cow mice, can be dangerous.

Chapman, Freeman, Newman, Corp., Cal. 6.

The editor replies: Thanks for the excellent reminder. To close up *mouse habitats*, the Centers for Disease Control and Prevention recommends wearing rubber gloves and using long forceps affected areas with disinfectant in 1 hr the virus before a coronavirus, then take up contaminated materials with a damp towel and finally bag the lot before burning. Very sorry, no diagnosis of a *leptospira* to *leptospira*! For more about H7N5 and (all) pathogens on closing up mouse infestations, reply, go to the CDC Web site www.cdc.gov. www.cdc.gov/od/ohrt/leptospirosis.htm

Reactions: Give it Up

My heart sank as I read "Live When You Sell" (April 2002). Advising your readers to use discounted home sales services is like advising

someone is a parasite you know to be below standard—they, you'll need a few laughs. Yet there are no savings if you have to pay for the same old humor.

Yancy Durren, *Boston, New Hampshire, NH*

I hope that your readers find your advice, "be realistic up front about which tasks you handle yourself and which ones you need help with" (I have in the past shared the work with clients who were quite savvy. They listed money matters into one center

Thank you for a good, balanced article.

David Williams, Raymond, Georgia, U.S.A.

Tip-per-second, while a valid business model, that some agents are experimenting with can be a risk to the client who does not fully understand the complexity of a real estate transaction. In my experience, the majority of The Realty Center clients are not brokers—and the hiring of an agent to list and sell the house,

David B. Wilson, Director, Operations, N.C.

The Lifestyle Storage

We must apologize that we had to laugh out loud when we read "Take Back Your Garage" in the March 2003 issue. One garage (in red) is equipped with heat, insulation, ceiling fans, log burner as tap, a bar, painted floors, tiled floor like the Harley road lights and a disco ball, and a front screen to keep the Minnesota mosquitoes out in the summer. And yes, we do park our vehicles in the garage every night.

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by Dan O'Grady

DIYNostalgia

Norm tours a museum show—and shares memories of his own

In a special hour-long *This Old House* TV presentation, Norm Abram takes viewers on a tour of the exhibit "Do It Yourself Home Improvement in 20th Century America," at the National Building Museum in Washington, D.C., until August 17. For *TOH*'s master carpenter, many of the items are vivid trigger-boyhood memories. "We went into that one room that was made to look like an attic," says Norm. "I was awestruck by a Handy Andy tool box—the same kind I had when I was five." As he strolls down memory lane for the camera, you can practically smell the sawdust and hear the hammer thump. "From the time I was five," says Norm, "there were nights down in the basement with my father, helping him build a pantry or some other room, he

brought home from the job site." By age 8, he recalls, he was showing up occasionally on his dad's job, officially joining the home-consulting crew in high school. "Kids talk about being dragged along with their dad to work—they're not into."

Norm says. "That was across the state with me. I always loved being on the job."

The special is set to air on PBS at the end of May, with rebroadcasts during June. For specific dates and a map, consult your local listings.



Learn A Handy Andy Tool Set lights up 3-year-old Norm Abram's face. Above: Around the same time, Norm's dad took him to his own small workshop (in foreground).



With Norm Abram and another *TOH* personality featured outside the "Do It Yourself Home Improvement in 20th Century America" exhibit at the National Building Museum, Norm's *TOH* magazine covers from the 1930s.

web-site renovation

Our Web site, www.thisoldhouse.com, turned one year old this spring—and we can't believe how it's grown. The newly redesigned site is now even more user-friendly, with lots of extra features added to the mix. Stop by to check out the changes:

- Get hundreds of sample solutions, weekend projects, and step-by-step instructions for tending to your house.
- Go behind the scenes at the show's TV project houses with homeowner interviews, product information, and take-home movies from our live WebCams.
- Submit your own home improvement questions to Ask This Old House.
- Enter your phone at our Your Old House contest—there's a new winner every month.
- Swap tips and advice with other homeowners.



ILLUSTRATION: MICHAEL MARS



There's no character in 20/20 vision.

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ON THE JOB



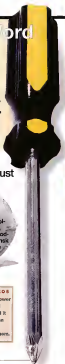
BEFORE & AFTER

Pete and Monica Heston were in the business of building 12,000-square-foot luxury homes, but when it came time to retire, they wanted something a bit more modest. They chose the 1977 mobile unit in Pacific Woodland Hills, California, and turned it into the bungalow of their dreams—complete with a wraparound redwood porch, a two-story foundation, and a finished pergola. The result is one mobile home that's there to stay.

For more information, contact the job of Hestons at 2101 West 100th Ave., Suite 100, Los Angeles, CA 90047 or call 310-441-1111. For more information, call 310-441-1111.

In a Word

THE PHILLIPS HEAD sawmill and its, in turn, the Phillips sawmill gets its name from Henry S. Phillips, the engineer who patented it. His 1926 invention was a bit with rollers. They found the screw well suited to sawing the power drill, which in the days before larger models would run a screw by overloading it. Phillips' screw-driven design caused the drill to stop, or "come out," before any damage was done.



Lesson Learned

BY DAVID COHEN, MANAGING EDITOR, THE OLD HOUSE MAGAZINE

A few years back, my mother called it all she had to build a little house in the woods. When we were out for her garden, she asked me to swing by with my chain saw to fell a few trees. Eying a 60-foot oak right next to the house, I placed the fell carefully and watched the trunk as it would drop away from the house. A little push and it would fall just right. So I put down the saw, stretched up as high as I could on the trunk, and started to climb. At that moment, a puff of wind—the only breeze all day—blew the tree over to slightly in the opposite direction. I heard a loud crack, and suddenly I found myself holding the tree against a corner of the house. I was 10 feet up, the tree was full right on the house behind me.

"Mom!" I yelled. "Get the rope in my car!" There was my aging mother struggling with the rope when a neighbor, who had heard my cry, ran over to help. He got the rope high around the trunk and held the tree long enough for me to let go and get him on the line. We managed to pull the tree to the right corner and saw the house from above.

Since then, I always rig up safety lines—just in case.



Bust That Wood Dust

Time to dust off the dust mask. Wood dust just made the official list of known human carcinogens. According to a National Toxicology Program-issued report, people whose jobs involve wood-dust exposure have a higher risk of developing cancer of the nose and sinus cavities.

YOU'VE GOT EXTENSION CORDS

Nothing's more annoying than a power tool that keeps coming unplugged from its extension cord as you pull it about the room. Spare yourself the frustration by loosely tying the two cords in a knot before connecting them.



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DUCT TAPE WILLET

Duct tape has probably saved Dad as much money as he's made over the years. But it only makes sense for him to carry his cash in a wallet made of the stuff. Willet wallet available for \$14 from www.duck.com



Roamin' Civilization



From colonial times to the California Gold Rush, Americans were always a people on the go. That spirit is alive and well today.

SOURCE: POLLS BY NATION, JUNE 1999. DATA VARIATION, BY JUNE 15, APPROXIMATELY 10% OF AMERICANS, 95% OF FRENCH, 90% OF JAPANESE, 85% OF BRITISH, 80% OF GERMANS, 75% OF DUTCH.

FOR TECHNIQUES

Quick Plaster Repair

If you own a plaster home, chances are you've got a plaster wall with a crack in your mind of the latest window. Repairing such fissures is no easy weekend project.

First, scrape the loose plaster out of the opening and pack it with quick-setting joint compound. To prevent future cracking, stabilize the compound by laying fiberglass mesh tape over it. Then apply a second and a third coat of compound over the tape, feathering them out with the trowel. If necessary, sand to smooth. On walls with a slightly textured finish, before the finish coat dries, pat it with a round sponge. The sponging effort will give the new patch the texture of the original plaster wall.



ILLUSTRATION BY MICHAEL GOODMAN FOR LUSTIG



The Black & Decker Edger/Trimmer cuts grass around sidewalks, flower beds and every edge in your yard for a finish that looks professionally maintained. It's what separates a good lawn from a great one.

BLACK & DECKER

HOUSE CALLS

SMART SOLUTIONS FOR KITCHENS AND BATHROOMS



The deck of this kitchen is a gathering place for family and friends. The large window looks out onto the water, while the island's built-in seating is a great place to sit and enjoy the view.

Moreover, Steven Black's kitchen has magnificent views of San Francisco Bay—but until recently they could only be glimpsed through one small window over the sink. The formerly dark galley was cut off from the rest of the house and mostly out of sight with the 1992 Single-style home. Because the Belvedere Island, California, couple loved to cook and entertain, they wanted to open up the kitchen, take advantage of the water views, and give it a look that would fit the character of the house—while packing in plenty of professional-grade appliances. To realize their vision, they turned to a local team that included Susan Seale Architects, contractor Plank & Co., and interior designer Cynthia Wright. Says Maestas of the result: "It's just what we wanted. The kitchen is completely up to date, but looks as though it's always been there."

A gracious, open space for cooking and entertaining, this kitchen packs plenty of pro appliances but stays stylistically true to the home's 1902 roots

PHOTOGRAPHS BY MARK LUTHERINGER

(continued on pg. 30)

PHOTO: STEVE MULLER



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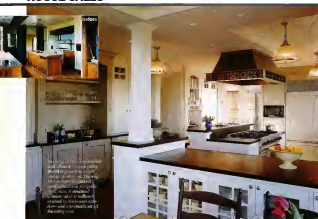


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HOUSE CALLS



before



after



WHAT THEY DID

- 1 To enlarge the room and open up the views, the kitchen's exterior wall was pushed out 4 feet and lined with windows. In the process, an old pantry was removed to make way for an eating area that looks out over San Francisco Bay.
- 2 To gain space and improve traffic flow, a basement stair was relocated to run under an existing ball club and an adjacent powder room was reconfigured. This also opened up the kitchen to the hall.
- 3 A new island, which houses the range, forms a work triangle with the sink area on one end and the fridge and dishwasher on another.
- 4 One wall of floor-to-ceiling cabinetry includes a well for bar-height storage and prep.
- 5 The new window-lined eating area is separated from the kitchen by a peninsula. French doors open onto a deck outside, and a patio leads from the kitchen to the adjacent dining room.

PHOTO: ANDREW ARONSON

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HOUSE CALLS



2

THE DETAILS

Turn-of-the-century architectural details take the edge off stainless steel appliances and tie the room to the rest of the house.



3



5



4

1 To accommodate the big pots that they had out for large-scale entertaining, the homeowners requested two deep, restaurant-grade stainless steel sinks mounted below the island granite countertop. These are flanked by new-built-in stainless-steel cabinets with cabinet panel fronts—for easier pot-pourri cleanup.

2 The island's second-level bar was inspired by nearby historic homes. To set the bar apart and give it an aged, built-in look, the floor-to-ceiling unit was given a distressed, sage-green finish. Display shelves on top hold glassware, the cabinet below hides an ice maker.

3 A narrow space between a utility cabinet and a doorway was just right for a small but efficient desk. The built-in secretary, with shelves for books, cookbooks and crochets for knitting, easily helps keep the kitchen clutter-free.

4 The stainless steel range hood, which hangs over the island, is finished with an overlay of forged brass. The pattern is taken from original leaded-glass windows found elsewhere in the house.

5 Multi-paneled glass cabinet doors echo the windows' divided light. In the seating area, they give rooms to shelves of dishes, glasses, and serving pieces. Etched glass inserts into another opening tie in the post.

For more kitchen design ideas, trends, and products, go to www.thisoldhouse.com or America's Online www.thisoldhouse.com and select "Kitchen" in the Know How section.



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ROGER COOK
Landscape Contractor



TOM SILVA
General Contractor



ROGER COOK
Landscape Contractor



RICHARD VAZZIRANI
Plumber & House Renovator

ENTRYWAY MAKEOVER

The front entrance to our house is crowded and overgrown (see photo, right). The sidewalk is 36 inches wide and the brick steps at the front door are 48 inches wide. Do you have any suggestions for making a more open and inviting entry to our house?

DICK AND KATHLEEN BALIWIN,
SACRAMENTO, CALIF.



A dead tree and ground cover is the solution that TOM had scope contractor Roger Cook propose for this overgrown entry.

do a lot to open up the front of your house and make it appear more inviting.

Another thing to look for is the front walk itself. It follows a fairly shallow curve from the driveway. It's had a much fuller curve, that would create more space for the planting bed and make the front entrance more open and appealing. If you make the new walk out of brick that matches or is similar to the brick on the existing stoop, it will read as both walk and not an driveway.

And don't forget the planting bed on the right side of the existing walk. To enhance it so it gently curves in to meet the new brick, instead of ending abruptly at the walk as it does now.

SCRAMBLED ROOF

Not long after we moved into our home, some man got drunk, ate at our table, drank, and I went up there and scrubbed with my cleaver. I could think of, but all I got was a bad memory.

What should I do about the unsightly roof?
CURTIS DICK, GRAND JUNCTION, COLO.

Tom Silva replies: Egg heads should come off your face if you food the area with water while the egg is still wet. But if it gets a chance to dry, or worse, if it gets baked in the sun, the job isn't so easy. I'd try sealing the area with water then spraying it with a nonstick, biodegradable cleaner such



Roger checked his level and he kept a cement brick underway at a project in Massachusetts.

Ask THIS OLD HOUSE

as Simple Green, which was originally formulated to remove grease stains. Let the cleaner soak in for a while as you knead the area with it, then gently scrub the area with a soft-bristle brush. Waxes and oils and water on a roof will make surfaces slippery, however, so be very careful.

When you're done, the color of the roofing may be noticeably different, but there's nothing you can do except wait it out. Maybe it will bleed it over time.

NEW IRON RAILING

We have a problem with our 1973 home that seems to be a common case: one of our neighborhood wrought-iron railings embedded in the front concrete steps. We sold the house when they're up because they're on the north side of the house, and the railing has rusted and corroded where it is in the concrete. How do we remove the railing? Once we do, we'd like to install a new system with a better life span—maybe even something made of wood. Any suggestions?
GARY GORHAM, SOUTHINGTON, CONN.

Tom Silva replies: Removing your railing won't be difficult. Just back out any brackets holding it to the house, then use a reciprocating saw with a metal-cutting blade to slice off the support posts flush with the concrete. Once the railing is off, wire-brush the steps to remove rust stains.

Given the complexity of installing wood railings, I'd stick with metal—either iron or aluminum—because it needs less maintenance. Installing wood is easier, too. A home center might be able to match the curved

shape of your old railing with stock metal sections. Or you can have custom railings made; check the phone book or the Internet under "ornamental iron" or "metal fabrication." Look for railings made of solid metal, which is more durable than hollow tubing.

The time, don't embed the railing in the concrete. It's a lot more work than using corrosion-resistant masonry screws. Use the new railing as a template for locating the position of the brackets that attach them to the edge of the steps, and drill holes for them using a masonry bit. Then if you ever have to replace the railing again, it shouldn't be a nightmare.

THE REAL THICKNESS OF PLYWOOD

I'm planning to build a cabinet and have been looking for a set of counter tops to make grooves for plywood shelves. But I've found that the manufacturers don't always agree on the size of the grooves for a particular thickness of plywood. They don't even seem to agree on the actual thickness of plywood. For example, one big manufacturer says it's 3/4 inch plywood is actually 5/8 inch thick, while another says it's only 7/8 inch thick. Which is going on here?
DAN STALL, GAITHERSBURG, M.D.

Norm Abruzzo replies: I come up against this problem all the time, and there's no simple answer. For starters, plywood is not like lumber; it's made to the thickness usually stamped on its face. The problem is the manufacturing tolerances may vary depending on the kind of plywood being made. For instance, bonded grades of softwood plywood that are 3/4 inch thick are less—

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the type you'd probably use for utility shelves—see manufactured to tolerance of plus/minus 0.4 mm (1/64 inch). Most other hardwood plywood including the standard grades, is manufactured to a tolerance of plus/minus 1/8 inch (3/16 inch).

Hardwood plywood, which is used to build higher-quality cabinets and shelves, is a slightly different story. Plywood is such thick or more are made to a tolerance of plus/minus 1/32 inch (3/64 inch), and glass laminates is sketched by the cabinet and furniture manufacturers, the biggest users of this material, who use fine sand a panel that's slightly less than but not less than 1/8 inch thick, because of the assembly problems it causes.

On top of all this, add the fact that plywood swells and shrinks as it absorbs and loses moisture, like any wood product. That too can throw up some slight differences in thickness here and there, depending on the panel.

Since the thickness you have to plan for is hard to predict, here's what you should do. Measure the actual thickness of your panels carefully, with calipers or a micrometer. If possible, measure locations around the edge. Then choose a number for the going to make a slightly bigger ride (1/16 inch-bottomed groove) than the left edge you feel. If you don't have a full sheet, just the right size, use a smaller one and make multiple passes (I prefer to make passes on a table saw using a marked blade head, I can slide it in or out to not exactly the thickness I need).

Whatever method you use, don't rely on measurements, make test cuts in the actual sheet and try the fit to make sure it slips in snugly. But if you need a material to drive plywood into a deck, the fit is too tight.

MAGNOLIA NOT BLOOMING

Our southern magnolia hasn't bloomed for many years. It gets decent size, and we've got 2000s worth around a few trees years. When it bloomed last, in 1991, it was about 6 feet tall. Now it's about 15 feet tall, and is very full and green. The glass screen building, so where are the blossoms? Joe Trueman, Savannah, Ga.

problem, however. Spenserway is in Zone 8, the same as Charleston, South Carolina.

More likely the plant is missing some essential trace elements, or micronutrients. Get your local cooperative extension service to test the soil and help you determine the right balance. In my experience, nitrogen-rich soils encourage trees to produce more vegetative growth and fewer flowers, and the effects reach you're using is rich in nitrogen. I bet you need more phosphorus and micronutrients to stimulate root growth and flowering. To feed the roots, make holes around the drip line of the tree, 6 inches apart and 1 to 12 inches deep, and water with good, and add super phosphate (0-20-0) and your micronutrient micronutrients according to the directions on the bag.

If the tree still refuses to bloom, you can try planting the *Shiraz* hybrid, *Kalmi* (tough as *Shiraz* flower beauty, which are supposed to be the hardest members of the species).

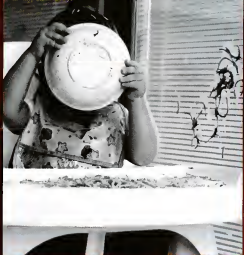


A magnolia tree produces its giant white flowers only where conditions are mild and the soil has the right combination of nutrients.

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ASK THIS OLD HOUSE

good thing is that they slip into the holes. The bad thing is that anyone using the toilet gets wet. The drip isn't constant, but seems to occur after we've showered, when the fan has been on for a while.

LEWIS, MINNEAPOLIS, MINN.

Turn Silver reptiles: If your exhaust duct runs through a cold attic, moisture is probably condensing on its lower surface and dripping out the fan grille. This is more than a nuisance because water running down into the fan unit can lead to problems there. Luckily, this fix is easy.

First, make sure that the exhaust cap isn't clogged or blocked. Then insulate the exhaust piping with fiberglass batts or duct insulation. Another thing that might help is to run the fan for several minutes before you turn on the shower, but will increase the temperature of the duct just enough to minimize condensation. Even if the duct isn't running through a cold space, however, it should be rigidly tightly sealed the outside of the house so that moisture doesn't roll back toward the fan. Also, try to run the fan for at least 15 minutes after your shower to encourage any moisture to leave the room. That's the reason all the bedrooms tend to dry hours are on time.

CLEANING ALUMINUM SCREENS

I was wondering if you have a special way to clean aluminum screens. After a few years, the aluminum oxidizes and that impedes the flow of air. Have any ideas?

TED PERLA, NORTH BAYLOR, N.Y.

Turn Silver reptiles: An odd wash works great, but I wouldn't recommend it for homeowners well because it isn't something most people have had to handle safely before. Try an automotive cleaner labeled for aluminum wheels. Put on rubber gloves and safety goggles. Rinse up the screen in the driveway where the cleaners won't hurt your lawn and plants and spray the cleaner on. Scrub to follow the manufacturer's instructions, and don't overdo it. A little effort will give a long stay.

Once you're ready to work the cleaner into the screen and then wash the screen and frame with plenty of water, let them dry before you put them back on the house.

RUNNING WITH THE JOINTS

We want to add solid oak flooring to several rooms in our home. The subfloor is

1/2-inch tongue-and-groove plywood, which has been sanded and glued to floor joists that are 16 inches on center. Flooring contractors we've called to say that because of the subfloor system used, we can remove the hardwood flooring parallel to the floor joists, rather than the standard method of running them perpendicular to the joists. Is this true? And would there be any advantage to placing the tongue into the grooves (as in the subfloor) to keep the hardwood from separating during seasonal changes?

JUDY AND BOB GUENTHER, CHICAGO, ILL.

Put Heart reptiles: The reason for running wood flooring perpendicular to the joists is conventional installation is that it provides a stronger, stiffer floor system. But because your subfloor is better than conventional construction, I'm not surprised that some flooring contractors would feel comfortable running the flooring parallel to the joists.

Even so, the major flooring trade associations take a more conservative approach. According to the National Floor Flooring Association, for example, flush flooring should be parallel with the joists should have a layer of 1/2-inch plywood underlayment on top of the existing subfloor (with the long dimension perpendicular to that of the first layer) or 2x6 blocking between the joists on 24-inch centers. Also, check with your flooring manufacturer, writing a fact sheet they may void the flooring warranty.

I don't think you'll find anyone who recom-



When laying wood flooring in here with the joists, make sure to keep up the thickness of the subfloor or add some blocking between the joists.

PHOTO: JAMES HANCOCK



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A pro shows how to extend the life of your lawn chairs Reviving Outdoor Furniture

by Scott Schilling

Life outdoors is fun and stress-free, until deck and patio furniture takes a beating. Frames accumulate scratches, nicks, and rust; vinyl straps discolor and loosen; mesh slips off; leathers pop out.

But this doesn't mean you have to toss the old set and buy new. For a fraction of the cost of replacement, you can tackle basic repairs yourself. "This is something homeowners can definitely do," says Steven Garsano, owner of The Chair Clinic Co., an outdoor-furniture refinisher in New Haven, Connecticut. "It takes a little muscle and a couple of hours," says Garsano's company is one of many nationwide that can supply the necessary materials, furniture, and even the touch-up paint, look for "outdoor furniture care" on the Web, or contact the chair manufacturer for a list of authorized repair services. "All you need to do is a little measuring," Garsano says. "We'll do everything to order."

On the following pages, Garsano shows how to repair two types of painted aluminum chairs: one with webbing and seat, the other with a one-piece mesh sling.

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• Order a new sling. To find width, measure from the center of one rail to the center of the opposite rail at the bed (usually typically found at the top and bottom of the bed). To find length, lay a cloth tape measure along the top face of one rail so it follows the rail's curvature.



1. Slide the old sling down the inside with a utility knife. (A damaged sling cannot be saved.) Remove the end cap on each end rail.



2. Slide the feet halves of the sling out of their tracks in the chair's rails. Loosen but don't remove the bolts that attach the rails to the other frame. Then pop out the spreader bar.



3. Remove one rail entirely. Hold the sling with its feet side to the back and slide its eyes out side-by-side of the rail that's still attached to the chair frame.



4. Slide the detached rail over the sling's other end cap. But this rail ends on the frame. Tighten the loose bolts on the opposite rail to make the sling taut.



5. Reinsert the spreader bar. Use a pipe clamp to spread the rails slightly (Flonase, Zyrtec, Claritin, Allegra, or a DC 3/4" x 1/2" 10). Don't let it with rubber matter to restore its shape.



6. With a wire cutter, trim each end back with the end of the rail. Push the rail eyes back on the rails.



FRAME TOUCH-UP

The time to touch up white and scratches on the frame is after the old slings or allegra have been removed and before the new ones go on. The method to use depends on the type of metal to be painted. For aluminum, use up to the nearest slightly with 100-grit sandpaper, then smooth with 200-grit paper. There's no need to prime—just apply an exterior-grade acrylic enamel paint. Use a dry touch-up brush on ridges (like, a spray can on bigger scratches).

For wrought iron or tubular steel, use a wire brush and sandpaper to sand any rust spots or chipped paint down to bare metal. Next, brush or spray on a metal primer, then apply an exterior enamel topcoat. A coat of rust inhibitor such as Rust-Beater stabilizes rust without sanding, but a rough, scratchy look will remain.

When a painted frame is covered with scratches or rusted with rust, the probably time for a professional overhaul. For long-suffering customers like The Chair Care Co., will sandblast and repaint furniture with a tough, professional-grade paint that will last 50 years or more. "The process entails sandblasting, priming, repainting, and then a final coat of paint," says owner Steve Gordon. The full-body treatment—blasting, repainting, welding, repainting slings, or wheels, and replacing broken—runs about \$100 for a typical chair. That's still only one-third to half the cost of buying new.

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A handwritten, cursive letter on aged, yellowed paper. The text is written in dark ink and is somewhat faded. The letter is addressed to "My dear Mother" and is dated "Friday, 11th March 1848". The writer is "John W. Smith" and the address is "11, St. James's Street, Dublin". The letter is signed "Yours affectionately, John W. Smith".



The \$140,000 Weather Vane

In January, New York auction house Christie's sold this copper-and-iron leather tag for a whopping \$141,500. Dated 1865 and stamped by the manufacturers, Gilling and Mills of Waltham, Massachusetts, the piece "was in great condition with excellent stitching," says Margot Rosenberg, head of American folk art for the auction house. She noted that the tag had none of the clasp or buckle-like metal typical of old weather vane, which was often used for target practice.



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This leafy and leafy weather vane for The Old House TV projects, made this historic pattern in copper and brass, with a cast-iron base. 24 in. H by 20 in. L. www.larryshimm.com, \$1,000.

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Weathered Anthony House, which created weather vane for The Old House TV projects, made this historic pattern in copper and brass, with a cast-iron base. 24 in. H by 20 in. L. www.larryshimm.com, \$1,000.



Sizing and Installing a Weather Vane

When choosing a weather vane, pick one that looks right with the proportions of your house, says This Old House general contractor Tom Silva. "Allow one inch of weather vane height for every foot of roofline," he advises. To attach the weather vane, avoid drilling through the roof ridge, which might damage the ridge. Tom says: "Instead, he recommends nailing a 2x6 against the ridge and drilling a hole through that. Insert the weather vane rod through the ridge block, and lower it into a drilled socket in blocking attached to a joist or below gentry weather vane come with mounting hardware or custom roof-mounting brackets. Make sure to seal around the roof opening with waterproof caulking. Improper installation means leaks or worse. "The weather vane could fall a solid through the roof of your cat," he says.

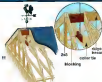


ILLUSTRATION: JACQUELINE

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Keys? Who Needs 'Em!

High-tech locks open with the touch of a button

by Max Alexander



For as long as there have been door locks, people have been losing keys. Which is why combination locks have been around for almost as long. But it took the arrival of digital technology for manufacturers to come up with keyless systems that are truly simple and convenient to use. First adopted in the 1990s by banks and other security-minded businesses, keyless locks—such as digital keypads, magnetic cards, and remote-controlled deadbolts—have lately exploded onto the home market.

Plumming prices are a big factor behind the growing demand. "Twenty years ago, a commercial system could cost \$20,000," says Allan Rich, president of Nolex corp., an Internet retailer of keyless systems. "Now you can get good

accession models for \$400." And as the technology becomes more affordable, the shortcomings of conventional keyed locks become more apparent. For instance, most keyless systems allow you to program in different codes for different users, so when the housekeeper goes, you just delete her code. Some let you define time periods for each code. That way, the furnace aqueduct can get in at noon, but not midnight. Still others can be linked to your computer, which can keep track of when coming and going, or allow you to add and delete codes remotely. "We're seeing the whole home automation market expanding, and locks are part of it," says Jimmy Ford, director of product management at Black & Decker's Kwikset division. "It's all about convenience now."

ILLUSTRATION BY MARC ROSENTHAL

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DESIGN THE HEART OF YOUR HOME

When planning a new or refurnished kitchen, keep an eye out for details that will improve the look and function of the room. If you can't afford a completely new kitchen, you can upgrade various areas at your budget and time permit.

INSTANT UPDATES:

- **Very counter height**—lowering cabinet height allows more display area above, while raising it allows more storage area.
- **Add appliance panels**—levers to match existing cabinet fronts create a custom look for your appliances.
- **An island**—great to make a piece of unfinished furniture to match your existing colorway.
- **A change of hardware** is inexpensive and improves the overall look of your kitchen.

From cabinets and countertops to tile and hardware, visit your local Lowe's Home Improvement Warehouse or Lowe.com/hardware.

Originally published in Lowe's Creative Ideas for Home and Garden Summer 1998. Copyright © 1998 Creative Publishing.



HOME SECURITY

Keyless Lock Roundup



Proximity Card Readers

Proximity card readers, which don't require a card to be inserted, can be integrated with computer or security systems. Some cards can be programmed to allow access to specific areas.

Price: \$100 to \$1,000
Model: Proximity Key Reader (PKR) 2010, which is connected to a computer, it can record the time and the person using the lock, and be programmed remotely.

anyone who is visually or physically handicapped, such as those who are blind. The downside? A card is a key by another name, and just as easy to lose. If that happens, you'll have to break out a spare (which has a different code) and reprogram the reader to prevent the old card's use.



Biometric Readers

Proximity card readers, which don't require a card to be inserted, can be integrated with a computer or security system. Some cards can be programmed to allow access to specific areas.

Price: \$1,000 to \$2,000
Model: The Star 2000-PP (S1 2000), which can store up to 100 different fingerprints.

For more information on how these keyless locks work, visit www.locks.com or call 1-800-451-1000. In the search box, type "13 releases." In the search box,

For the ultimate in personal technology, there are biometric readers that can recognize a hand shape or a fingerprint. These devices—the ultimate keyless locks on the market—typically cost \$500 and can be connected to a computer so you can keep a history of comings and goings. Like proximity-card readers or keypad readers, biometric readers are designed to operate either magnetically or electrically.

The problem is these readers are so sensitive that they may be protected from the elements, extreme temperatures, and vandalism. As a consequence, manufacturers increased the size they use indoors to control access to certain rooms or areas of the house.



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Divide and Conquer

Define a space, hide a mess, create privacy—
a decorative screen does it all

by Amy B. Hughes



Decorative room screens can do a lot more than just stand around and look pretty. In a great room, a screen can create a cozy nook, add. In a bedroom, it can cord off a corner for a better night's sleep—the roomy side to look. Screens provide privacy in bedrooms and define space in any room. "Think of screens as temporary walls," says Suzanne Heller, interior designer based in Dallas, Texas. "They can completely transform a space without your having to spend a fortune on remodeling."

Here and on the following pages are just some of the ways designers like Heller use screens to solve common problems and define space. *Continued on p. 100*

ADD A ROOM WITHIN A ROOM

A mahogany and silver leaf screen carves out a quiet spot for reading or napping in a formal living room. The screen preserves the open feel of the floor plan yet is subtle enough to provide a clear visual boundary.

PHOTO COURTESY OF THUNDERBOLT MANUFACTURING

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Smart Solutions Have a problem room? Here are four ways it soon can help.



MAKE AN ENTRANCE

Here, a seven-panel screen dressed in two different patterns of wallpaper flares an instant welcome. The graceful entryway provides a wall for a sofa to rest against while moving traffic along the perimeter of the room instead of through the middle.

CREATE PRIVACY ZONES

A painted wicker screen with white panels not only shields a bathroom window from prying eyes, it creates two distinctly private zones for a shared bath—the tub and toilet are on one side, the pedestal sink is on the other.



DRESS A WINDOW

Garlight streams through the restored panels of this wood frame screen, which serves as a cleaner and more contemporary alternative to drapery or shades. For an unobstructed view, the screen easily folds to one side.

HIDE A FLAW

An unattractive exterior is a bulky door behind this seven-panel folding screen, which does double duty as a screen for a collection of books and as the photographer's



(continued on pg. 76)

a houseful of English country charm



Welcome to "Yorkshire Market" This elegant new collection from Broyhill® shows the expertly crafted furniture typical of those found in villages and manors throughout Yorkshire, England. Note the unadorned use of English country designs, from raised storage to arched glass doors to heavy carved legs. All country pieces are finely crafted from pine with solid pine tops, fronts and carvings. Plus, these beautiful finishes allow for its abundance of decorating choices for your home.

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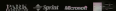
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The Screen Scene

Screen styles run the gamut from decorative antiques and reproductions to striking contemporary versions. Many fine-furniture stores and their online catalogs carry a selection. Flea markets and antique stores are other good sources.

LIGHT AND MOODS

A lipiped-glass totem with an etched design and chrome detailing can't be seen through yet lets in light. \$65 vs. \$85 by T4 Inc. (t) \$1,595, www.t4inc.com

Summary: *See above.*

A classic Shoji screen, with bamboo frame and light-tinted rice-paper panels. Set in W by D in H \$120
www.orientaltrading.com

MID-CENTURY CLASSIC

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[Figure 1a,b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z]



WINTER REALITY

This antique screen is made from early-18th-century stained wood panels, 26½ in. 10 by 59 in. H. from Fortune Antiques & Decorations, Ltd., \$7,500, (604-266-0560).

FILE NUMBER

A Victorian-style tiloid screen has a teal-covered hardwood frame with brass nothead detailing on both sides. 42 in. W by 72 in. H. \$349.
www.furniturefinders.com

FRENCH FLAIR

This reproduction of a French screen's fine decorative hand-painted motif
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Information on the authors can be found at <http://www.elsevier.com/locate/ymbs>.



Skeeter Beaters

New, high-tech traps lure biting bugs to their doom

by Joe D'Agnes

In recent years, homeowners dispatched mosquitoes with a well-timed swat of the hand, or tried to brush them with a spritz of insect repellent and maybe a citronella candle.

Now, however, as the risk of mosquito-borne diseases such as West Nile virus and even malaria has spread to the United States, bug-baiting has become serious business. These days, there's a new weapon in the arsenal: high-tech traps that lure mosquitoes to their death by mimicking the breath, sweat, and body heat of humans.

The chief chemical attractant is carbon dioxide, which we give off by breathing and which traps generate with a CO₂ exchanger or by burning propane. The burning propane also produces heat and water vapor, similar to human sweat. In addition, the traps emit sound, an aroma that mosquito flies can't resist. When they draw near to investigate the plume of warm (and CO₂), they're either sucked into a net, become stuck to an adhesive pad, or are zapped by an electric charge. According to manufacturers, some of these devices are so effective that they can clear an area of up to an acre.



To entrap mosquitoes before they bite humans prey, the new CO₂ traps should be placed at least 30 feet away from places where people gather.

PHOTO COURTESY OF MEGMOT

SAFER THAN PESTICIDES, BETTER THAN ZAPPERS

Compared with fogging a landscape with insecticides, these new traps are benign and nonpoisonous, harming only mosquitoes and other fly-borne pests, with no health and safety risks. And they're a quantum leap better than electric bug zappers that use light as an attractant, which are ineffective against mosquitoes. Tests on mosquitoes collected from swarms show that a single CO₂ trap can catch as many as 1,500 blood-

suckers in one evening. "These things do attract and kill a lot of mosquitoes—no question about it," says Joann Goldsrid, Ph.D., a medical entomologist at the Mississippi Department of Health.

Whether this will keep you from getting bitten depends on how many mosquitoes are buzzing in your vicinity. "What nobody knows is whether these traps cover the population to drop," says Goldsrid. "It could be like dipping a bucket of water out of the ocean." ▶

Bug Bait



Moggy Power Trap

How it works: Burns propane, producing CO₂, heat, and moisture. Also emits sound. A fan draws mosquitoes into removable catch bag. A glowstick timer can be set to turn the unit on and off automatically to coincide with peak breeding times, dusk and dawn.

COVERAGES: 1 acre
WEIGHT: 30 lbs. (30 lbs. with propane tank)
PRICE: \$550

Moggy Magnet, Liberty model

How it works: Continuously burns propane, producing CO₂, heat, and moisture. Also emits odorless black nanoparticles through the white funnel built in a net when they dehydrate and die.

COVERAGES: 1 acre
WEIGHT: 30 lbs. (30 lbs. with propane tank)
PRICE: \$800 (available sets available for \$600 and \$1,900)

Zaps 'Em Dragonfly

How it works: Lures insects with CO₂, heat, a carbonic solvent, and a heat sensor set to approximate body temperature. Insects fly into the unit and are captured with a jet of insecticide. Blowing in draft, prime mosquito breeding areas, an electronic eye repeatedly turns the unit on for five hours. Contact with two portable battery-powered units that dispense a chemical that jams mosquitoes' sense of smell attracts them away from where you're sitting.

COVERAGES: 1 acre
WEIGHT: 40 lbs. (30 lbs. with propane tank)
PRICE: \$200, \$3,700 for portable model

Moggy Magnet, backyard model

How it works: Continuously burns propane, producing CO₂, heat, and moisture. Also emits odorless black nanoparticles through the white funnel built in a net when they dehydrate and die. A glowstick timer can be set to turn the unit on and off automatically to coincide with peak breeding times, dusk and dawn.

COVERAGES: 1 acre
WEIGHT: 30 lbs. (30 lbs. with propane tank)
PRICE: \$200, \$3,700 for portable model

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HOME TECHNOLOGY

Because mosquito populations vary dramatically from day to day and even house to house, scientists say, it's tough to design a reliable test that shows which of these devices works best.

COSTS AND LIMITATIONS

Newer, larger bug traps set out without downside. Giant swarms there at cost—\$170 to \$1,300, depending on CO₂-generating capacity. That doesn't include the required 30-pound propane tank (the same kind used with gas grills or CO₂ canisters [see "Trap Cuts & Food" p. 10]). Mosquito traps also vary in cost, with some as little as \$20 and others as much as \$100.

Experts say not to rely on any trap as your only protection. A single house can dispense the CO₂ plume or seal it in the wrong direction. And if a mosquito gets you first, it will most likely head for you instead of the trap. (The bugs can see about 16 feet, so traps should be placed at least that far away from places where people gather.) To draw pests that go past the trap, apply an insecticide and use an insect repellent such as a burning coil or a lantern.



The *Intercept* mosquito trap (Eco) doesn't need a propane tank or CO₂ canisters. It uses a low-frequency sound that simulates a human heartbeat, comes up to 120 decibels, and attracts an average of 100 mosquitoes within 300 feet. Then it traps them on sticky paper.

Trap Care & Feeding

All the height of mosquito season, a trap needs regular attention to ensure that its lures, including a sticky screen, stay fresh.

AS NEEDED: Empty the net, cup, or trap or replace adhesive pad (free for \$20 at home centers).

EVERY THREE WEEKS (approx. \$20, based on traps): Replace attractant cartridge or insect trap (free for \$20).

DAILY (approx. \$20, based on traps): Refill the CO₂ supply. Your first propane tank will cost about \$45, less the credit for a full one for about \$20. Your first CO₂ canister, available from a gas supplier, will cost about \$100, with a cost of about \$20 a year.

Know Your Enemy

NAME: Mosquito

POPULATION: 120 species worldwide; 150 in North America; more than 100 species introduced worldwide at any one time.

HABITAT: Everywhere but Antarctica

LIFE SPAN: Two weeks

REPRODUCTION RATE: A single female can lay eggs every three days; 100-400 at a time.

FLYING RANGE: Usually within a mile of where they were hatched.

FEEDING HABITS: Most active from dusk to dawn. Only the females bite, by inserting a needle-like mouth into skin. They feed the proteins in blood to produce eggs.

SIGNALS: They can smell CO₂, sent around at 100 feet per second. CO₂ is the main signal for a host. Mosquitoes in their antennae help guide them to a good feeding source.



A female mosquito, at work.



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TALKING SHOP

Rain Makers

Choosing and using lawn
and garden sprinklers

by John Kalony



Come summer, the grass, plants, and shrubs around your house need plenty of water to fight off the heat. But sometimes waiting for Mother Nature to oblige means risking the health of your landscape. That's where sprinklers come in.

Short of standing around with a hose in your hand, sprinklers are the simplest and cheapest way to keep growing things quenched. Which type to choose depends on your climate and property, the shape of your lawn or beds, and the texture of your soil—whether it's porous sand, dense clay, or absorbent loam affects how fast you need to put the water out. Unless you have a small, square plot of grass, most likely you'll need a couple of models to reach all the areas that need watering.

Sprinklers are relatively inexpensive—from \$15 to \$25 for the more common oscillating, pulsating, or rotating varieties—so choosing a line is easy on the wallet. On the following pages, you'll find out how to pick the best sprinkler for your landscape, plus tips for proper watering.

PHOTOGRAPHS BY ERIC PASEKIN

Sprinkler Varieties

Rotating

4-SPRAY PATTERN: Circle or square
WATERING SPEED: Slow to very fast
REACH: 20 to 50 feet in diameter
GOOD FOR: Watering very small lawns or sodded gardens. Best in a drought. Adjusts both a gentle mist for seedlings to heavy rain on established grass at all water pressures. Works for wheels or a good hose to pull, can move it without getting stuck.



Quiet rotor

4-SPRAY PATTERN: Full or partial circle
WATERING SPEED: Fast
REACH: 10 to 50 feet in diameter
GOOD FOR: Large yards that need a lot of water in a short time. The revolution is concealed inside the head, which muffles the whirring noise many sprinklers make. Works well with low water pressure.



Multihand

4-SPRAY PATTERN: Endless variations, changed by bending and hose needs
WATERING SPEED: Slow
REACH: 10 to 20 feet, depending on water pressure
GOOD FOR: Small, oddly shaped yards or plant beds, especially in drought areas since hose heads can be directed to moderate water needs



Oscillating

4-SPRAY PATTERN: Rectangle
WATERING SPEED: Fast
REACH: Up to 70 feet long by 10 feet wide
GOOD FOR: Square or rectangular lawns and gardens. Ideal hose size and direction adjustment, and some have a built-in timer with automatic shut-off.



Pulsating

4-SPRAY PATTERN: Full or partial circle
WATERING SPEED: Slow
REACH: 10 to 50 feet in diameter
GOOD FOR: Large yards and beds, especially newly seeded lawns and clay soils, which are best watered slowly. The flow can be adjusted to suit the absorption of the soil, and because the spray stops close to the ground, there's less drift on windy days.



Walking

4-SPRAY PATTERN: Long, winding path
WATERING SPEED: Slow to medium
REACH: 4 to 50 feet on either side of a hose up to 200 feet long
GOOD FOR: Large areas with lawn or beds where other sprinklers water unevenly. Guided by its track wheel, the top-speed sprinkler crawls in one direction along a hose, covering 20 to 40 feet per hour. Sometimes shaped like tractors, trains, or earth movers, walking sprinklers weigh 20 to 50 pounds (a pull a full length) and cost \$100 or more.



How Much Should You Water?

Every tree or garden is different, but the chart below offers some general guidelines, based on your weather, soil, and greenery. A sprinkler should only supplement the natural rainfall, though any lawn is ready for watering if the soil is dry 2 inches down. One important rule, according to *This Old House* landscape contractor Roger Cook: Try to water only in the early morning. The midday heat will evaporate all your efforts, and plants wilting later don't dry before nightfall, leaving them vulnerable to fungal diseases.

CLIMATE KEY:
☒ temperate
☐ hot and dry

PLANT TYPE	COLD ZONE	WARM	SHADE-TOLERANT
Established landscape	1 inch to 2 applications every 7 to 14 days	1 inch to 2 applications every 7 to 14 days	1 inch to 2 applications every 7 to 14 days
New lawn	1 inch to 2 applications every 2 to 4 days	1 inch to 2 applications every 2 to 4 days	1 inch to 2 applications every 2 to 4 days
Tree and shrub	1 inch to 2 applications every 7 to 14 days	1 inch to 2 applications every 7 to 14 days	1 inch to 2 applications every 7 to 14 days
Flowers	1 inch to 2 applications every 7 to 14 days	1 inch to 2 applications every 7 to 14 days	1 inch to 2 applications every 7 to 14 days
Vegetables	1 inch to 2 applications every 7 to 14 days	1 inch to 2 applications every 7 to 14 days	1 inch to 2 applications every 7 to 14 days

*TO MEASURE INCHES OF WATER OUTPUT, PLACE A CUP OR JAR UNDER THE SPRINKLER

Sprinkler and hose

4-SPRAY PATTERN: Champagne
WATERING SPEED: Very slow to slow
REACH: Length of hose
GOOD FOR: Watering plant beds, mulch and keeping them hydrated in a drought without disruption from insects. Braided through a garden, a speaker hose draws water directly into the soil through streams of perforations. A speaker hose emits low 1- to 12-foot sprays from small holes. Back can be soaked by touch or shallow soil.



Help for lawns, shrubs, and trees. Go to www.thisoldhouse.com or America Online Keyword: This Old House and select "Lawn and Garden" in the Know-how section.

IF A TOWING CONTEST EVER BREAKS OUT, YOU'LL BE READY.

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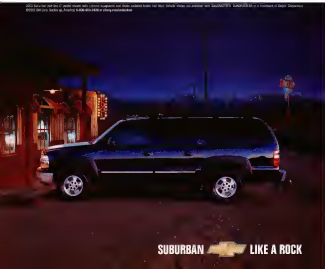
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Journal of Internal Medicine 247: 351–357

Tara/Wahne, author

2014 Fall 2015 Supplement 101

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HOMEOWNER'S HANDBOOK



Installing a Ceiling Fan

BY JOSEPH TRUINI PHOTOGRAPHS BY SHAPPEE SMITH PHOTOGRAPHY

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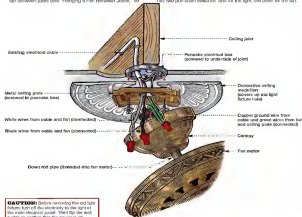
Overview

There are few fixtures that can impact the look and livability of a room as much as a ceiling fan. It can keep you cool on sultry summer days, push warm air down into the room during winter, and even serve as the room's primary illumination if you add a light. The best news: Replacing an existing light fixture with a fan is a simple, one-day task since the wiring is already in place.

However—and this is very important—you can't just hang the ceiling fan from the existing electrical box. It's simply not strong enough to support the added weight and vibration of a fan. Presuming you don't have access to the ceiling from above, you must either use a specially rated hanger and box to mount the fan between joists (see "Hanging a Fan Between Joists," for

right page) or, better yet, screw a fan-rated "pseudobox" box (so called because it's very thin) directly to a ceiling joist.

Here, we removed the old light and its box and centered our fixture on a nearby joist. Since the fan's ceiling canopy wasn't big enough to cover up the old hole, we used a decorative installation around the canopy. Because the existing fixture and wall switch were connected with a two-wire cable, we chose a unit with a remote control so we could operate the fan and lights separately without messing with three-wire cable. (The only requirement for the remote is that you leave the existing wall switch at the "off" position.) A less convenient alternative is to purchase a fan that has two pull-chain switches: one for the light, the other for the fan.



CAUTION: Before removing the old light fixture, turn off the electricity to the light at the main electrical panel. Then flip the wall switch to confirm that the power is off.

Step by Step



1

Remove the existing light fixture

- Make sure electricity is turned off.
- Carefully remove the glass shades or globe from the old light fixture.
- Loosen the retaining nut or screws that hold the fixture to the ceiling.
- Lower the fixture and disconnect the wires by pulling off the plastic connectors from the ends of the wires (shown).



2

Remove box and cut new hole

- Remove the old electrical box from the ceiling. If it's nailed to a joist, pry it free with a flat bar. If it's suspended from a box, you may have to take off a metal plate to unscrew the box, then pry the bar from the joist.
- Hold a 1/2-inch-dia. pseudobox against the ceiling, centered on a joist, and trace around it with a pencil.
- Cut along the line with a drywall saw (shown).
- Tip: Hold a vacuum cleaner wand next to the saw to catch the dust.



5

Mount the ceiling plate

- Hold the fan's metal ceiling plate up to the pseudobox and pull the wires through its center hole.
- Attach the ceiling plate to the box with two 1/8-inch-long 10-32 machine screws (shown).
- Tip: If you're going to paint the installation, do it before attaching the ceiling plate.

6

Assemble the fan components

- With the fan on the floor, feed the wires coming from the motor through the center of the canopy. Set the canopy on top of the motor.
- Next, pass the wires through the bottom down-rod pipe (shown).
- Thread the down-rod pipe into the top of the motor. Use a wrench to tighten the square-based locking nut on the side of the pipe.
- Tip: The pipe's threads have a factory-applied coating. Don't remove this coating; it keeps the pipe from unscrewing.

3



Attach new electrical box

- Feed the electrical cable coming from the ceiling through the knockout hole in this pancake box. (Be sure there's a cable connector attached to the knockout hole.)
- Set the box into the hole cut through the ceiling and press it tight against the underside of the joist.
- Attach the box to the joist with the two 1½-inch No. 10 hex-head screws provided. Drive in the screws with a drilldriver equipped with a ½-inch nut-driver tip (see #16).
- Wrap the cable's bare-copper wire around the grounding screw inside the box. Allow the wire end to hang down.

4



Glue on the ceiling medallion

- Apply a small bead of urethane-based adhesive to the back of the ceiling medallion.
- Push the wires through the medallion (see #1).
- Center the medallion on the pancake box and press. Fasten it with four 5d finishing nails driven into the joist.
- Set the wallplate and fill with caulk or spackle.

7



Make the wire connections

- Hook one side of the canopy onto the ceiling plate.
- Strip bare on wire connections. Join the two green wires to the bare copper wire coming from the cable. (If your spools is wired differently from the one shown here, consult automated directions.)
- Join the two white wires, then connect the two black wires (see #2).
- Secure the fan up into position against the medallion and secure it with the two cable screws.

8



Attach the blades and lights

- Attach each fan blade to a blade arm (the bracket that holds the blade to the fan). Then, tighten the blade from the motor with the screws provided (see #3).
- Plug the fan's light-fixture-hanging into the hole hanging from the underside of the fan's motor.
- Install the shades and lightbulbs.
- Secure the panic holder for the remote control to the wall beside the wall switch.

Tools



- Medallion (not pictured, which may crack)
- Fan motor
- Fan motor
- Light-fixture-hanging
- Lump shades
- Removable-control-transmitter with 9V battery
- Push-on wire connectors
- Wire cutters
- Nail sets
- Hammer
- Free-rotating ½-inch-thick pancake box
- Drilldriver with ½-inch nut-driver tip
- Crywell saw
- Adhesive caulk and caulking gun

NOT SHOWN

Caulk or spackling compound (for filling nail holes in medallion)
Straight-cut screwdriver
Down rod, canopy, and ceiling plate (all included in this kit)

Buying Tips

Ceiling fans come in hundreds of styles and finishes, so you're sure to find one to suit your home's style and decor. Here are other important considerations:

- Match the **fan** to the room size as follows:

up to 64 square feet	→ 32-inch fan
65 to 144 square feet	→ 42-inch fan
145 to 225 square feet	→ 44-inch fan
226 to 400 square feet	→ 52-inch fan
401 to 576 square feet	→ 60-inch fan

- Keep the **blades** at least 7 feet above the floor and at least 30 inches from the nearest wall. Use a fan with a **down rod** for ceilings 8 feet or higher and a flush-mount (or huggie) fan for ceilings lower than 8 feet. A sloped (pitched) ceiling requires a special system.

- Look for a **high CFM rating**, which measures how many cubic feet of air a fan moves each minute. It's a more reliable measure of power and performance than motor size.

- Keep in mind that the steeper the **pitch of the blades**—it ranges from 0 to 25 degrees—the more air they move.

- Go easy with lights, choose between **down lights**, which provide excellent direct lighting, and **up lights**, which are more ambient.

- Get a fan with a **reversible motor** if you want to recirculate warm air during the winter.

- A remote with **remote control** allows you to run the fan and lights separately with your existing two-wire cable and wall switch.

For an archive of **Homeowner's Handbook**, from **Installing outdoor lighting to Wiring a floor**, go to www.thefinehome.com or **America Online Keyword: This Old House** and select "Homeowner's Handbook."

Technique

Hanging a fan between joists



If the light fixture you're replacing is so far from a joist that cutting a new hole isn't practical, you can suspend the fan from an adjustable brace, a metal bar that hangs between the joists from two sharp-pronged metal feet. Most braces are rated to support a fan weighing up to 70 pounds if the joists are spaced 16 inches on center. But if they're 16 to 24 inches apart, the brace can only handle up to 25 pounds. Don't attach a fan to a brace that overhangs a light fixture—it isn't made for the weight or vibration and can fall.

- After removing the light's electrical box, slide the brace through the existing hole, set it on the inside of the ceiling, and begin rotating the bar to expand it.

- When you feel the prongs at the feet dig into both joists and you can't hand-tighten the bar any more, use a screw to rotate it one quarter of a turn. Don't over-tighten it or you'll push apart the joists.

- Then pass the cable through the fan's electrical box and attach the box to the brace with the supplied U-bolt and two nuts.

THIS OLD HOUSE

Keeping Up Appearances

by Tom Silva

Some houses could use a helping hand to look over from the street—a paint job or a new entry is all it takes to look great. But even if your house is spiffy enough, it still requires some diligence to make sure it stays that way. (Don't just sit back and admire its beauty; watch out that the elements don't get the better of that fine-looking exterior.)

A house's worst enemy is water, and making sure that it doesn't get to the wood structure and cause rot is a pretty important priority task. Start outside and take a look around. It's usually the things that look worst that cause problems. Fix peeling paint with a quick sanding and priming—or clean dirty paint with mild soap, a handful of bristles, and a hose—then touch up the original color. (As long as you don't change the color, you can paint one side of the house every two years. It'll take eight years to get back to the first visit, but no one will ever be able to tell.) Go inside, search for missing mortar or loose bricks, then scrape out and replace those joints. Watch out for leaves piled on the roof or in the gutters. And check for rot, leaks, or broken shingles. One sign that water's already getting where it shouldn't is cracked paint around the windows, under the roof, or along the bottom of the house.

Go on the lookout for damage from wind, ice, insects, and rodents, too, as well as signs of general wear and tear. Do porches and decks, look for loose boards and popped nails. Remove the offending boards carefully, clean out dirt that has collected under them, and secure them with adhesive and stainless steel flash nails. Then check doors, boxes, and gable vents for holes and other entry points. And as long as you're walking the perimeter of the house, pull away any plantings that are clanking or crowding the foundations, since they can trap moisture against the building. Low-hanging vines should be trimmed back, too. Then if a limb isn't touching the siding or roof, just a slight breeze can make it break back and forth, resulting in water. Branches that are close to the house also invite an animal right onto your home.

Most fix-up chores will take only a weekend or two. But in the long run, they'll save you from having to tear off siding, replace the sill around the entire house, remodel the whole place, or pay more for other expensive and time-consuming jobs. And you'll have a house with curb appeal every day of the year.



TOH general contractor Tom Silva has spent more than 15 years making major repairs to older houses—many because homeowners weren't diligent in keeping up their homes' exteriors.

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spruce it up

Five ways to add flair to the outside of your home

Curb appeal. It's the term real estate agents use to distinguish houses with character from the many that miss the mark. But if you happen to own a runner-up in the home beauty contest, take heart. Hiding beneath the surface of many a ho-hum exterior is a gem waiting to be revealed. Sometimes just a paint job can do the trick. "Pay attention to details, like window trim and the front door," says *This Old House* general contractor Tom Silva. "Getting the little things right can make all the difference." And even when it comes to bigger remodeling projects—such as replacing siding or adding a portico—a relatively small investment can go a long way.



PROBLEM: Stuck window trim and cornices, worn siding, and worn windows left the facade of this 1920s Colonial without any flair. So we did the best of an entry.

SOLUTION: A fresh coat of off-white paint makes new timber more detailed trim (including crown molding over the first-floor windows) and new insulated windows with divided lights stand out against the new blue-gray clapboards. A columned entryway and main front fence tie them also give the exterior more dimension.

new paint



PROBLEM: An all-white palette belittles out the arched facade of 19th Queen Anne.

SOLUTION: Using lighter and darker versions of the entire color broke up the exterior of the house and puts the spotlight on the details.

Paint is often the easiest way to spruce up an exterior. Color combinations can draw out details—windows, trim, porches, and doors—that otherwise might disappear. But choosing the right colors can be a daunting business. The trickiest part? Just looking at the 2-inch color chip can turn a soothing stripe on the front of your house.

To select a color, start with the "give" colors—those that cannot really be changed, such as roofing or stone foundations. To uncover the search further, bypass the huge paint-shop "ten decks" of thousands of shades. Many paint manufacturers help narrow the choice by offering color cards with suggested combinations. If your house has clear architectural roots, such as a Cape Cod or a Craftsman bungalow, consult books about house-color combinations—what color was an important element of the original design. If your house falls between houses styles, not to worry. Look at other homes in your neighborhood for color combinations you like.

A useful rule of thumb: Stay away from bright, primary colors and painted look for mixed trees for siding and trim. "Color grows on a house," says James Martin, a color consultant in Denver, Colorado. "A primary color will look incredibly bright on the side of a house." Martin usually recommends three- or four-color combinations, including an accent or "punch" color for the front door and shutters. "The punch color brings it all together, and it can completely change the house's demeanor, the way a

Tips for choosing paint colors

- **Dark colors absorb light, making a house look smaller, while pale colors reflect light, making it seem larger.**
- **Direct sun warms out colors. Look at color samples outdoors in shade or on a overcast day. When you find a color you like, buy a quart and test it on a section of wall or trim.**
- **Pick the dominant color first, which is most likely to be the siding or "body" color. Then work your way down to the accent colors.**
- **Consider establishing neutral and neutral changes in the landscaping, and double how much you want the house to stand out or blend in.**



PROBLEM: The yellow paint job did nothing to highlight the subtle architectural details of this bungalow.

SOLUTION: A new palette of tan with sage-green and burgundy accents brought the old window, and siding details into greater view.



PROBLEM: The slight loss of this Victorian farmhouse was obscured by its weather-beaten exterior.

SOLUTION: Painting the stalling butterick yellow and the trim—and even the metal roof—society white transformed its exterior.

he can change how a cat looks."

The last step is to experiment. Test the outline of your house from a phone, make some copies, and try out different combinations with colored pencils or markers, suggests Becky Kolch, a senior color design consultant at Sherwin-Williams. But before you buy a dozen gallons, see your house as a test lab by painting a 4-by-4-foot area, ideally next to a window or door so you can compare the color and accent colors. Buy small quantities—you can get color-matched in quarts rather than gallons—and don't mix until you're happy with the combination. "When you consider that an exterior paint job can cost anywhere from \$5,000 to \$15,000 or more," Martin says, "spending \$30 on some samples is well worth it."



SMALL CHANGES, BIG DIFFERENCE

You don't have to do a total revamp on your home's exterior to produce a noticeable improvement in the way it looks. A new color scheme is probably the fastest route to transforming a facade. But just as effective is working on persistent details like the front entry. Upgrading the door,

adding a molding, or putting a roof overhead can transform a purely utilitarian space into a welcoming one.

Here's a look at how a basic house can be customized with incremental changes.

STARTING WITH A BASIC BOX

- Dull color scheme
- Minimal trim
- Plain double-hung windows
- Steel raised-panel door



CHANGING PAINT, TRIM, AND WINDOWS

Mixing up the siding and beefing up the trim changes the proportions and scale of the house, especially when combined with new windows and a three-color paint scheme.

- Wider cornerboards and added trim at foundation and roofline
- Contrasting shingles on gable
- Bigger, more detailed window and door trim
- New windows with divided lights
- Triple window added over the front door and on the side wall



ADDING AN INVITING ENTRY

A covered entry changes the character of the house and highlights the importance of the front door.

- New light door with side lights
- Covered portico with columns
- Wooden porch railing to tie together trim details



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hearing them say "awesome" and, for once, agreeing prices

Illustration: The McGraw-Hill Companies

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siding & trim



PROBLEM: This 1910s-era ranch house looked dated and unexciting with its pebbled shaves exterior and flat, solid-wood door.

SOLUTION: The house got a bang-up makeover with a mix of wood shiplap and single siding, a new brackets, soffits, eaves, and new window and door details. The gray paint with white trim is well as new landscaping, gave it a fresh, unified look.



PROBLEM: Worn siding, flat aluminum window trim, and understated second-story window and entry porch railings left this home looking bland and unexciting.

SOLUTION: A mix of new siding and trim materials—cedar shiplap, brick, board and diamond-shaped cedar shingles—highlighted with a varied paint scheme gave the exterior new depth and interest. Adding a pair of double-hung windows beneath the built-out patio improved the house's proportions, so did new porch columns and railings.



Color alone can't rescue a house from monotony, so siding, the trim and siding can help. Siding and trim create texture and shadow lines that add interest to a house's exterior. Rough-textured shingles on a gable or dormer can produce a nice contrast with shiplap siding below. Increasing the width and depth of window and door casings out those elements, especially when combined with a contrasting paint color.

"You can dramatically change the look of a house without spending a lot of money," says Boston architect Jeremiah Cole. He suggests simple techniques such as doubling up courses of shingles to create stronger shadow lines, or breaking up a house with different types of siding, such as clapboards, shingles, and board-and-batten, or with sections of stone, brick, or masonry. Mixing up the siding can work on any style of house, but it's especially effective on homes with large expanses of uninterrupted wall. "It's a way to break down the scale to meet human dimensions," says Cole.

Replacing siding and trim is not a job to take on lightly. You can easily spend \$30,000 or more to redo a house, and you sort of custom train in more exposure to key and install than off-the-shelf options. "The time to replace siding is when the cost of repairing and repainting is more expensive," says Tom Silva. If that time has arrived, seize the opportunity to add character and detail. And even though wood is often a top choice, there are many new siding and trim styles and materials—including vinyl, PVC, engineered wood, fiber cement, even artificial flues—requiring much less upkeep than wood. "They'll hold color longer, and with proper maintenance you'll never have to worry about them rotting," Tom says.

Tips for choosing trim

- Siding and trim are expensive—especially custom-crafted—so use the best materials where they will be seen up close or broadcast, such as on lower levels and window and porches.
- Vinyl siding has a limited choice of trim available, so consider painting it with wood, PVC, exterior plywood and other composite materials designed for exteriors, such as doors, and window trim.
- Many post-World War II houses were built with square trim details. Siding lines of this tradition or similar can dress up a bland exterior.
- Depth makes a difference. Header trim around doors and windows, up to 1½ inches thick, creates stronger shadow lines and makes a wall look more substantial.

PHOTOS: THIS OLD HOUSE; PHOTO: JAMES HARRIS

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windows



PROBLEM: An off-center window under the gable threw the balance off visually, so old waxy windows on one side of the first floor and a bump-out on the other.

SOLUTION: To create visual harmony, a larger window with a transom was installed in the center of the gable, surrounded by symmetrical full-lengthing on the studio side. The bump-out on the first floor was removed and two sets of French doors were installed in the center portion of the house, with master windows on either side. Decorative brackets took the ends of the gable's overhang. A new deck gives the whole exterior a more finished look.



The style of its windows sets the tone for a house. Two rows of double-hungs with divided lights says Colonial. A wall of Insulglaze casements might suggest Baker or Arts and Crafts. Large fixed panes have a contemporary feel. The position, number, and size of windows also influence how a house looks from the street. Balancing or growing windows over the front door can make the entry more of a focal point; sitting a small window under eaves will emphasize the roofline. Seagarded window placements can show off the pleasing symmetry of a facade.

Though old double-hungs with muntins and divided lights lend more interest to a home than single-pane windows, storm windows can undercut their character. "Storm windows tend to flatten out all the detail on the window behind it," says Robert Hargreaves, a Connecticut architect. New replacement windows with energy saving insulated glass and improved weatherstripping make such windows unnecessary. Those with the divided lights for muntins applied both inside and outside that surround divided lights are more depth than do grids that step into the sash on the inside.

The cheapest and easiest way to install new standard-size windows is to replace the sash from the inside without disturbing the exterior. Expect to pay between \$175 and \$330, not including installation, for new insulated glass sash units. If a window is leaky or if rat boxes set in, you'll need to replace the frame as well as the sash, which guarantees taking off the trim. As a frame replacement unit, including sash, paint, and more, will run between \$200 and \$240 per opening, not including installation. Because of the expense, full-size window replacement is rarely done for aesthetic reasons alone. But poor condition and energy efficiency make a compelling case for replacement, offering an opportunity to choose a new look.

Tips for choosing windows

- Windows can be installed with or without trim, and some trim may be applied at the factory. Before selecting windows, make sure the trim details you want will work with the window style you choose.
- Storm windows offer protection and an air barrier, but they also mask details. If you want the grid pattern of divided-light windows to stand out, use high-efficiency insulated glass (no storms required) and consider high-accents and aluminum or vinyl cladding to cut down on maintenance.
- White is a standard color for low-maintenance vinyl- and aluminum-clad windows, but it tends to stand out. Consider matching them to an off-white or accent color instead.

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entries



ORIGINAL



PROBLEM: Altered this and an off-center third door with no overhead gutter had given this house an unfashioned look.

SOLUTION: Reflooring and replacing the front door between the exterior and wrapping it with a paneled finish with plenty of custom millwork gave it loads of charm. Replacing the shingle siding with clapboards, adding trim details—cornerboards, water table, houses, window returns, and shutters—and adding an arched window below the gable and larger six-over-six double hung throughout give the exterior more depth and texture. A new paint palette of warm beige with white, red, and green accents completes the effect.

An entry—and function!—front entry can give a welcoming face to even the simplest house. And it's something many homeowners, particularly those built after World War II, when new houses were built more for function than style. "The typical two-story Colonial had the square footage that met people's needs, but not a lot of bells and whistles," says Mark Brack, of the National Association of Remodeling Industry.

There are many ingredients in a good entry: a roof or overhang to keep visitors out of the weather, posts or columns to lend a finished look, an attractive screen or screen door, and good lighting. Sometimes improving a few key details—adding corner boards, a built-in bench, or new shutters, replacing the front door for stepping and welcoming in old ones, or putting in new light fixtures—can give a front entry the stature it deserves.

The cost to build a covered entry from scratch is much steeper. It can range from \$1,000 for a simple awning to \$25,000 and up, depending on the amount of masonry, roofing, and trim work that is needed to join a porch and steps to a house. "But it's the first thing people see, and it makes your house your own," Brack says. "Someone putting \$20,000 into the exterior gets you \$30,000 in return."

Tips for improving the entry

- Make sure the platform or landing has enough depth, usually dictated by local building codes. You don't want visitors to coast down the steps to dodge a screen or storm door as it opens.
- Entries are opportunities to add color and detail to an exterior. Consider plans to add accent colors or different materials, such as wood decking.
- A place to sit, such as a built-in bench or a rocking chair, adds make an entry appear more welcoming.

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roofing



PROBLEM: The asphalt roof on this historic two-story house needed replacing.

SOLUTION: Shingles were added shingles roofing strengthens the architectural lines of the hip roof, gables and, and wrap-around porch. New siding and shutters add a crisp note to the symmetrical facade.



A roof does more than shed the weather. When the roof is an important architectural feature of a house, the choice of material can have as big a visual impact as siding and paint. The array of roofing materials available today—from highly textured European architectural shingles to smooth, even slate roofing in wood, slate, and copper shingles and a host of synthetic look-alikes—is extended only by the range of colors you can choose from.

Because you'll live with a roof for a long time (roofing typically comes with warranties of 25 years or more, and some as long as 100 years), it's worth to be concerned with color fade, adding a hand or stage of color or weaving wood shingles to create a pattern is a relatively low-cost way to add character and style.

Roof replacement can run from \$2 a square foot to \$1,000 a square foot or more, depending on the size, style, and type of roofing. Asphalt shingles are the least expensive roofing material, while copper, slate, and cedar shakes are at the high end.

Tips for roofing

- Roofing can kill your choices for siding and then color later. Coordinate the colors to advance or choose a neutral color.
- Consult a builder or engineer if you are considering switching to stone or tile, which require stronger framing to support the weight.
- Adding shadow lines by using thicker shingles, slate, or tile can make a roof seem less massive.
- Don't put new roofing over old. It adds weight to the roof and may conceal water problems that will be more expensive to fix later.

DIGITAL DESIGN HELP

Will a color or idea detail work on your house? To help you visualize changes to your home, software manufacturers have come up with computer-aided design and design programs aimed at homeowners. Products range from simple applications to help you select colors in full-blown design programs that can generate floor plans and elevations.

PICKING COLORS: A number of paint manufacturers, including Glidden and Benjamin Moore, and CD-ROMs for both PC and Mac that don't require much computer savvy. With Glidden's *ColorScape II*, you take a digital picture (or scan a snapshot), then pick colors and begin "painting" your home with the mouse. In no time you'll have an image of what looks like a partially painted house. (Don't trust the colors on your screen, though—colors always look brighter on a computer. There is no substitute for looking at real paint, but a virtual painter helps with that creatively messy painting with color.)

GOING 3D: Playing with variations in color also has helped 3D Home Architect, Total

3D Home, and Purcell Home Design Architectural Series 10—all simplified versions of professional architectural design software, priced from \$49 to \$136. Once you draw the dimensions of your house, you can copy it, draw on it, and display it in different ways.

You'll need to use a tape measure or take measurements of your house (which usually means getting a 60-foot tape measure and climbing up on a ladder) and transfer those dimensions to the computer to place walls on a plan. Then insert doors, windows, stairways, and so on, until the house is "built." It's better if you can plot basic structural types and sizes. The roof can be tricky—you may have to estimate the pitch if you can't measure it—but once there's about you can view the virtual model in 3D from any angle. The images tend to be colorless but can accurately be seen, perspective, and proportion.

One word of caution: Design applications demand a lot from your computer, the main to check that your machine has sufficient speed and memory to run the program before you buy. —Paul Doyle



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This front yard, once bare for years, is now a plant-filled oasis that extends right to the curb.

front-yard makeover

How to make the most of a small space **BY JEANNE HUBER**

Faced with a small square of front lawn, most first-time gardeners figure less is more, clustering plants around the foundation or along the walkway. But homeowners Karen Butner and David Kimelman wanted something more interesting for their minimal Seattle yard.

An architect had saved them both grief and money during the remodel of their Craftsman-style house, so they wanted professional guidance for the landscape as well. Karen started by poring through magazines, clipping pictures of gardens that appealed to her. She then interviewed more than a half-dozen garden designers, many of whom didn't





ABOVE LEFT: Apricot-colored lilies (*Lilium napoli*) bridge the gap between low ground covers and a taller white lily bed (*Stemmatocactus multiflorus*).

ABOVE CENTER: Four potted bearded irises (*Irisa compressa*) surrounded by white-flowering winter hyacinth (*Scilla cycladenata* "Amabilis") anchor the corners of the central courtyard.

ABOVE RIGHT: Blue star creepers (*Launomia from-alia*) fill in the gaps between stepping stones.

went to bother with a space just 15 feet from side to side and 22 feet from the house to the sidewalk.

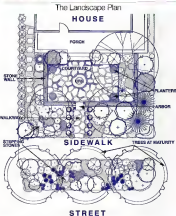
Eventually she got up the nerve to call David Pfeiffer, a landscape architect whose published projects she'd admired. Pfeiffer agreed to meet with the couple, and it quickly became evident that they shared his passion for formal structure combined with loose, almost wild-looking plantings. Because Karon and David didn't have a botanical background, they mostly Pfeiffer's advice, because he liked them—he agreed to draft a full landscape plan (right) and work with them on plant placement, while allowing Karon and David to do the work themselves.

For slightly less than \$15,000, including Pfeiffer's fee, the couple wound up with a showpiece garden where passersby often stop to gape in amazement and ask about plant varieties.

The garden's success stems from several key principles that Pfeiffer follows in designing small gardens:

ADD INTENSITY TO EVERY INCH

Pfeiffer believes in packing the most into a small space by covering the entire area with a variety of landscape elements and mixed plantings. On this Seattle lot, as in many suburban yards, the space between the sidewalk and the street was something of a no-man's-



Landscape architect David Pfeiffer's plan is built around the garden's landscaping elements, including a new central courtyard, front walkway, and stepping stone line running southeast from the front yard. The two large circles represent the projected diameters of the two cypresses at maturity. A mix of shrubs, seasonal grasses, perennials, and ground covers fill in between.

PHOTO: MICHAEL TAYLOR; LANDSCAPE PLAN: DAVID PFEIFFER; ART: JAMES HARRIS



The homeowners built the arched entrance around each cypress tree (*Thuja occidentalis* "Suecica") on cypress (*Chamaecyparis nootkatensis*)—which they found in the sidewalk to the courtyard. Using the arch to support the cypress allowed them to approach the cypress lighting fixtures (1250-watt) from below. They were not the first cypress lighting fixture before planting began.



The overgrown evergreen (*Euonymus japonicus* 'Silver King') provides structure and color to the garden throughout the year. The yucca also echoes the house's near-neutral scheme of soft greens and cream.

land. So, with the city's permission, Pfeiffer continued the front garden and its stepping stone pathways right to the outside. "From the street, if you're driving by, you don't even see the sidewalk," he says. "It looks like one continuous stretch of garden." Stepping stones, neatly framed by making ground covers, also wind through the tiny strip of side yard.

MAKE DISTINCT AREAS

In Pfeiffer's opinion, even a small garden should reveal itself a little bit at a time. The Siding garden features a walled courtyard, 18 feet wide by 11 feet deep, just beyond the front steps of the house. From the street, you enter this "room" through an arched "door," placed opposite the house's front steps. "The courtyard works almost like a patio," says Pfeiffer. "It creates a hierarchy of space so that you grow as you go from the public area to the private." Although the courtyard takes up nearly half of the yard, it makes the overall area seem much larger, says Pfeiffer, because everything can't be perceived at once.

To save money, Karen and David took on most of the landscaping work. Although they paid a landscape specialist \$400 to carve out a flat pad for the courtyard, they laid the irregular limestone surface in sand, built the 18-foot-tall dry-laid stone wall around it, and constructed the cedar arbor themselves.

PLANT FOR STRUCTURE FIRST, THEN TEXTURE AND COLOR

"It is essential for a garden to be structuring all year long," says Pfeiffer. "It's depressing to look at bare soil in winter."

For this reason, he concentrates on using hardy trees and shrubs that provide year-round interest, rather than come-and-go perennials. A single good tree can also define the edges of the house—the Japanese maple Karen and David bought does just that. These low-branching trees, with orange berries that cling to the branches throughout the fall and winter, are planted in the sidewalk strip to shield the property from the street. And a tall row of evergreen *Larix laricina* screens the garden from the neighbors. A weeping hawthorn and a purple-leaved sycamore tree are additional vertical elements.

To fill in the space beneath the trees, Pfeiffer chose plants with bold foliage—like variegated *euonymus* and a blue-green sycamore but—our just beautiful flowers. Ornamental grasses, particularly poa, and Japanese silver grass, are also interspersed in the garden for their fountain-like form.

INCORPORATE FRAGRANT PLANTS

The more senses a garden engages, the better, says Pfeiffer. People naturally praise what they detect a pleasant scent. In this garden, he placed fragrant plants like *Conoclinium* near between the courtyard gates and pathway stepping stones and along the wall. To fill the yard while young shrubs and trees took hold, he suggested fast-growing ornamental trees like dogwood, which are used as they break against it. Other fragrant plants in Karen and David's yard include heily jasmine, winter daphne, rhododendrons, and Japanese shrub rose and lilacs.

CREATE A FOCAL POINT

At Pfeiffer's urging, David and Karen splurged on an imported 20-foot-tall handcarved stone arch (3400) for the middle of the courtyard. Placed with orange *anemones* and thistle-like green-and-purple *carduus*, the structure serves as the courtyard's focal point. To break the garden's formal structure, Pfeiffer also introduced smaller pots in each corner of the courtyard. Glazed and painted with blue, white, and red, they contrast nicely with the cream-colored limestone tiles.

Seated on these pots or front steps, David and Karen are able to enjoy their garden year-round. A few-year labor of love that's now flourishing, the garden looks colorful throughout the four seasons. Says Karen, "It gives me joy every day." ■

Take tips and ideas with other gardeners
Go to www.houzz.com or [AmericanOldHouse.com](http://www.AmericanOldHouse.com).
This Old House and click on Discussion Forum

More Tips for Landscaping a Small Yard

• **RAISE THE ELEVATION** Flat gardens can be dull. Building up a zone or stepping down just a few inches levels up the landscape and makes a more interesting.

• **ADD A WATER FEATURE** This is a way to create a garden that engages all the senses. You can define a area simply with the soothing trickle of a fountain. Pfeiffer built fountains over work beds in small spaces.

• **INCORPORATE SEATING** Furnish the garden to encourage visitors to linger. Benches, oak tables, and comfortable chairs create you to hang out in the garden, rather than just pass through it.

• **LIGHT THE GARDEN AT NIGHT** Illuminate a path, spotlight a fountain, or illuminate a tree. Besides adding nighttime garden to wonder elements, lights allow you to enjoy the garden from inside the house for more hours of the day.



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A Dream Come True

BY BRUCE IRVING
SENIOR PRODUCER
THIS OLD HOUSE

PHOTOGRAPHS BY
GABBY SILL

STYLING BY
SUZAN VICTORIA

Everything changed the morning Today show viewers chose Heidi and Mike Smith to work with *This Old House* to make their Dream Kitchen a reality. (Who could resist their video showing triplets Kate, Belle, and Michael tumbling off the school bus with matching backpacks, not to mention their tiny kitchen?) For the Smiths, it meant a full-scale invasion of contractors and TV crews at their Lake Forest, Illinois, home to execute and document the renovation. For the folks at the couple's chosen architectural



owner Heidi and Mike Smith's newly renovated kitchen has all the elements they could imagine: period cabinets and light fixtures, new appliances, hardwood flooring, and a bright breakfast nook. The addition has a farmhouse look, with the arches of small windows (at left) running right down into the counter like a Dutch nook. Their old kitchen had just 5 feet of counter space, barely enough for the couple to prepare meals for their growing triplets.

Opposite: The new breakfast area, separated from the rest of the kitchen by a peninsula, occupies a table big enough to seat the whole clan.





In the off of the kitchen, a window looks a small pink and white striped awning. The awning is made of a material that is not as sturdy as the kitchen's. Throughout, the awning is made of a material that is not as sturdy as the kitchen's.

Kim, Lake Forest Landmark Development—particularly designed by Kristine Bayless and architect John Korte. Kim's new house is moving directly into the hands of a national television show, making a deadline from hell. And for Landmark project manager Jim Boneman, a recent taking to heart some simple instruction: "Get it done."

WORKING AT FULL THROTTLE

Tomer was charged with moving out the poorly designed kitchen, breaking through an existing, relocating a powder room, and clearing the way into an empty greenhouse, then turning the cramped space into a spacious family room. Oh, and he had to leave it all finished in three months. Key to the highly compressed 12-week undertaking was specifying, ordering, and arriving the full complement of items that went into the "Snatch" Dream Kitchen. Even with TGH behind him, Tomer faced crushing turnaround times for custom items like windows and cabinets. Before anything could be ordered, exact dimensions had to be taken, generally in the middle of demolition.



TGH plumbing and heating expert Richard Toffenoy (in left photo) is in the way to help housing installer Mark Bender get coffee hot under the floor and up the two walls in the former greenhouse.

The pressure as a homeowner was immense. "In retrospect," he says, "it was a little like what I've been told childhood is like. The one thing is so wonderful, you forget the terrible pain."

That was a full-on job, and Tomer quickly ran into structural issues. The thick weight from a staircase and wall on the second floor was causing a major dip in the kitchen floor, which the crew corrected by getting a fully-column-and-wall beam assembly in the basement. Since the walls were open for new rough electrical and plumbing work, a trade crew installed. The Old House suggested polystyrene foam, which when sprayed on expands 100-fold, so quickly fill the irregular space in the old wood frame and brick vapor wall. It would provide an effective layer of insulation against the cold concrete base walls of the former greenhouse. Tomer, however, quickly changed

PHOTO: JEFFREY MANN FOR TGH

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Project manager Jim Plummer (at left) and crew member John Hill install cabinets during *Remodel* to build a professional-grade eat-in kitchen with a new six-burner range (right). Making the range an island with special features, such as pull-out spice racks and a warming drawer.



grappled a succession of wallboarders, radon-test inspectors, floor layers, trim carpenters, cabinet fabricators, and painters. Meanwhile, TCH master carpenter Niles Alvarado commanded the gang to build a new frame for the breakfast area, coated from heavy sanders meant to mimic the original frame on the midway of the 1938 Tudor Revival house.

Employing templates made from the house's original timbers, he used a miter, an inline planer, and a good-old-fashioned wood rasp and spokeshave to carve graceful chamfers and notches into the specially ordered 8 by 8-inch Douglas fir pieces. Once the mortises and tenons were complete, it was time for a masonable fire area "under-rising" that put the pots and hearth into place atop the concrete perimeter wall of the breakfast room. Next, Alvarado worked with his small crew to install new divided-light, stained-glass windows to complete the period look. Within a matter of weeks, they rushed to install painted maple cabinets, a vent hood concealed behind decorative wood paneling, sets of the six appliances, a gorgeous stone countertop, two sinks, and the accompanying plumbing fixtures.

Go behind the scenes of the Lake Forest Dream Kitchen For interviews with the homeowners, product information, and more, please move on to www.kitchenaid.com or **America's Online Keyword: The Old House** and select The Old House Television Programs.

While this wild wind whirled nearby, Heidi and Mike did their best to provide the family with some calm. Sealed off from the construction area and working out of a temporary kitchen cobbled together in their basement, they lived a surprisingly normal—and dare I say—life just inches from the hammering. "The most important thing I did was to learn to say no," says Heidi. "I tried to keep our schedules pretty full, but I realized early on that there was plenty of time for us all, especially the kids,

The Plan



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right here in home." Not that Heidi was *relaxing*. Demands for decisions—about everything from cabinet doors to drapery fabric—didn't stop with the final day of shopping.

A POSELY POSITIVE RESULT

With the project completed, the Simsbury now have a bright, well-lit interior, more filled during the day and well lighted at night, with quietly expanded morning and counter space. The room went from 175 square feet to nearly 400, with close to 40 linear feet of room, not even the end of the angled 3. Crisply drafted white industry—finished with glass fronts, brushed-steel pulls, and divided glass glass doors—leaves plenty of room for the room. Considered within the first batch of storage cabinets are many welcome features, including capboards high enough to house a toaster and a coffee maker, pull-out shelves, and a built-in broom closet. The room is a perfect example of the pleasant the general industry, balancing between brown and gray. The refrigerating, warming, drying, and dehydrators are concealed behind cabinet doors, the same and stainless steel are stainless steel.

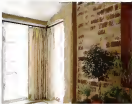
In the breakfast room, a table large enough to fit the entire family and their coats dominates the space. And like times when the table means too formal or too snug, the matcha and coloring books, a couple of novels or at the ready by the peninsula that divides the kitchen from the breakfast room. Even with all these fixturses manifested, the kitchen still has enough square footage to allow a flock-in-cook, Mike to clean up, and the cupboards to do their blow-dry all at the same time. That's a far cry from the days of the paucity eating on the floor with the kids crowded around a single oval table.

Despite the luxury of this full-screen kitchen, the project isn't really as appraised without understanding the math behind it. Landmark's figures state that it's not just this job—in terms of scope-to-completion—would have taken at least another three months. And although the Israeli parent company took about \$715,000—for more than the original \$74,000 budget—such a project would normally have cost at the \$120,000 range. As an unlicensed but happy Mideast man on the final day of shooting, "I guess that's why they call it the Dream Kitchen."



newest 14876 The new kitchen is almost full of storage features, including large pantry cabinets with shelves built into the inside of the doors.

INTERIOR Mario Alzamendi built a new post-and-beam frame for the greenhouse (shown here) to allow for the growing of plants. Together with the unfinished yellow-brick wall, it gives the space a rustic feel.



CABINET DECISIONS

Choosing kitchen cabinets may seem simple, but every detail affects the look and feel of the whole room. Kitchen designer Eileen Thompson helped Heidi Smith design her custom cabinets, selecting her on her shopping, eating, and evening habits, as well

as an style choice. He'll know the wanted simple, white 1950s-style cabinets. Even so, it took several meetings to hammer out the configuration, storage features, door design, color, and finish. Here are some of the colors that had to be considered:



DRAWER FRONT:

- Block fronts create a paneled look; raised panel fronts are more sculpted and traditional

CARRS-ET FORMULA

Flat or recessed panels are simple and sleek, raised panels are traditional and decorative. On guest front doors, divided lights add texture and are more formal than single panels, which suit simpler styles.

— **WORLD SUBJECT**

Modeling on the inner parietal edge (or all radial top) imitates the cabinet's form and adds architectural detail. Lack of molding is stark, with some extra shaping of Arts and Crafts designs.

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A Manor Reborn

A neglected 1745 house is gracefully brought up to date

BY LAURA FISHER KAISER

PHOTOGRAPHS BY PASCAL BLANCON

Maybe it was the name of the property, Pleasant Patch. Or the idea of owning a 31-acre old-lordsback, as grandsons of previous owners—buried in a family plot in the pasture—had done during its more than 250-year history. Whatever it was, Dorcas Marie Seydell fell in love at first sight with the ramshackle yet still stately granite house in central Maryland. "It was where I always thought I'd live in someday—in old-time house in the country," says the home-ownership novice.

When her husband, Robert Thomas, saw the 1745 house, however, he was less captivated. Since he was peeling off the varnish, the roof and plumbing looked, the electricity needed upgrading, the kitchen was a dark, windowless box, and there was no way to get to the basement without going outside—the result of a stairway being blocked off by a powder room added many years before. "It's not that I wanted a new house, but I was hoping for something with a bit less maintenance," says Robert, a writer-writer. However, he had to admit that the place had its charms—including a pool, horse barn, and seven rooms. They decided to go for it.

OFF TO A BAD START

The first weekend the couple and their two young daughters spent at the three-story, four-bedroom Georgian did not go well. Downspouts fell off, windows rattled, and the first time someone took a shower, the kitchen ceiling nearly came in. Never mind curtains and furniture; the couple found themselves fixing basic structural and mechanical systems.

After three years they were ready to tackle a full-scale renovation with the help of local builder Jeff Jones. They liked that Jones had worked on Clove Hall, an estate built at the turn of the 19th century by Ephraim Graham, the grandson of Henry Graham, who built their home. Although some contractors had

Before



The 18th-century stone house quietly had been through many vicissitudes before the homebuyers pulled a top-to-bottom renovation. The \$150,000 project preserved the best of the past while adding modern amenities.



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sedged the couple to restore the house—based on casework and state historic registers—to its original, 18th-century splendor. Jones appreciated that Deana Marie and Robert's primary need was to bring the house into the 21st century. "He understood that we wanted to retain the historic flavor, not turn it into a museum," says Robert.

THE \$11,000 QUESTION

In no room was that issue more important than the kitchen—a hodgepodge of 1950s painted wood cabinets, stainless steel appliances, and a mirrored backsplash that evoked 1960s glam—and the adjoining eatroom-turned-office/lundry room. Although lead

Exposed dovetail joinery and paneled backsplashes in the breakfast room let a restaurant pass-through in the kitchen (in foreground)—an original window preserved during the remodel.



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OLYMPUS AND STYLUS ARE TRADEMARKS



After more than a year, the new kitchen, which includes a double oven, is the centerpiece of the new home. The new and modern look of the granite countertops, stainless steel appliances, and a double oven is the new home's centerpiece.

with windows that look as if they were never there. The new kitchen was a good use of space. "What we really needed was a place to eat when the house was empty," says David. The new kitchen is 12 by 20 feet, which is a nice size for a breakfast room, where the old washer and dryer had been, punched a hole through the floor and built a staircase to the basement, where he created a new laundry room.

Next, David ripped out the old kitchen. A pleasant surprise came when workers removed the cabinets over the sink and poked through the plaster to discover an original window. The 4-by-5-foot opening now serves as a pass through to the breakfast room and provides much needed light and a view to the pool and fields outside.

Another surprise was not as pleasant. Robert, who does most of the cooking, had his heart set on having an Aga stove, the kind he grew up with in Wales. To create a niche for the 6-foot-long, four-oven, two-burner behemoth, they began to expand a closed-up fireplace, which historical records led them to believe was once large. But after borrowing through a layer of plaster sheetrock, all they found was a small firebox covered in the 30-inch-thick stone walls.

This disappointment led to a classic remodeling moment of truth: either scrap the \$11,000 Aga or continue excavating to create a fireplace opening big enough to hold it. After some agonizing, they decided they had to have their Aga. "It's a touch of Britain," Robert explains.

For local stone mason Mark Giddard, it was slow going, removing the stone above as he huddled away, inch by inch, at the hard, dense rock. Setting a few new hand-cut pieces a day, he carried a stone bag above for the Aga, which sits on a flagstone base and is fueled by a propane tank. The pretty work added three months to the seven-month-old project but helped balance the total budget to nearly \$220,000.

Have you transformed your home? Go to www.thisoldhouse.com or America's Online Keyword: This Old House to enter the 2001 Old House Contest.

The Plans

First Floor



Second Floor



Third Floor



Every room in the house shows the new look. The new kitchen, which includes a double oven, is the centerpiece of the new home. The new and modern look of the granite countertops, stainless steel appliances, and a double oven is the new home's centerpiece.



Plaster colors were used in the living room and throughout the house to preserve the home's feel, its original charm.



The dining room connects to the kitchen and provides an elegant setting. The built-in cupboard and fireplace surround are original to the house. An antique chandelier lights the table.

FINISHING UP

An even bigger task was restoring the exterior of the house. The front stairwork was in fairly good shape, but the sides and ends, including the sagging changes on either end, had been "popped" (removed) over with a concrete base slabs to waterproof it. Over the years, the material had cracked, allowing rain to seep into the sides and seep into the house. Goldbeck removed the steps and repaired the stairwork, a job that took eight months.

In the end, no room went untouched, although most needed only replastering and painting. Joins also made over all of the bedrooms.

Tell Us Your Story

Did you transform your home or the world of this week, named without being a great architect? If so, we'd like to hear about your project. Please send copies of photos and other photos in four other two journal, including a description of the most joyful or exciting, and a list of the most joyful or exciting.

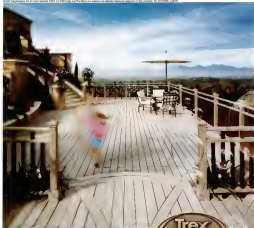
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and replaced all of the house's 63 muntin windows, added in an earlier remodel. He even then put a heat gun to the central staircase and stripped off "about 900 coats of paint."

The couple decided to forgo prying up the sparsely worn oak flooring that someone had laid on top of the original hardwood floorboards. "We had to throw the line somewhere," says Robert Jeff, Down Main, dreamer of one day unearthing the original floor, along with recovering a tumbledown antebellum—the diabolical may be long-forgotten artifacts hidden under the rubble. Robert, on the other hand, remembering the renovation stress of the past two years, is totally content to bask in the glow of his life. ■



The double light windows in the master bedroom (top) are now full back windows in the vintage-old house. The four-poster bed is a reproduction. An earlier addition (bottom) is now the new breakfast room, which is perfectly positioned to take in backyard views.



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building with **STONE**

What you need to know about nature's most durable material

BY MAX ALEXANDER

Stone is the most enduring of building materials. If you've ever run your hand along the sculpted marble of a Greek temple or the rough face of a castle, you've felt the connection to the past. Even a new stone house, wall, or chimney feels like a permanent part of the landscape. "Stone solves the problem of how to make a building come up out of the ground in a natural way," says Chris Coy of Barnes Coy Architects, a Bridgehampton, New York, firm that has designed many contemporary stone homes.

Because it is endlessly varied and readily shaped, stone can be rustic or formal, whimsical or weighty. Not surprisingly, the modern embrace of traditional building styles has ushered in a rock revival. "We've seen a resurgence of interest in stone," Coy says. ▶

A smoking chimney in an Adirondack retreat has giant granite boulders that appear ready to topple at any moment. The precarious effect is magnified by the absence of mortar between the stones, which are held in place with steel pins embedded in reinforced concrete blocks.



ABOUT LISTS In 1720 the builder of the Johnsen Cornelius Becker house in Cortland, New York, laid each joint of masonry fieldstone in a bed of white lime mortar. **STONE MEANS FRESH LIME!** Wright took a different tack in 1747 when he built Tobacco Walk, the house and studio in Jacksonville, Arizona. The students laid courses of fieldstone in random faces, then poured concrete around them.

hammer and chisel. "You find a stone with a shape that's in the ballpark and work with it," says South de May mason David Penbody, as sparks fly from a hawk of granite he's chiseling for a chimney. "You find about one or two stones per week that fit naturally, with a consistent joint." A mason also has to think about color and

size, so that when the job is finished the stone appears to be distributed with an artificial randomness that speaks of mason's handwork.

This attention to detail is repeated throughout the process. "It's tough to conceal a problem with a stone house," says Pennsylvania architect John Malar. If it isn't built properly, you'll see cracks and settling, not to mention sloppy processes such as mortar joints that are too wide or laid up vertically, or stones on the face of the stone. But if it's done right, a stone structure will stand proud for centuries—and still look as old as the day it was built.

These days, most stone houses are made out of solid rock but of a veneer over concrete block or sheathing. This saves on cost, but building with stone is still expensive. A small house faced with stone might require several hundred tons of rock, at \$200 or more a ton. Then comes labor. Skilled masons earn about the same as good carpenters, but it takes longer to lay stone than to nail 2x4s. Sam Smith, of Smith & May Masonry in Buckport, Maine, says that most costs around \$45 per square foot of surface, including labor—more than double the cost of cedar siding. Over time, of course, the higher initial expense will be reduced as reduced maintenance, more stone never rot or need painting.

Whether it's for a house or a simple garden wall, laying stone requires time and patience. Each rock must be carefully positioned to fit with its neighbor. In many cases, that means reshaping it with

Visiting a Stone Yard

Unless you happen to live near a source of good rock for building—and have a sturdy truck, a string line, and lots of time—it's a good bet you'll be buying material from a stone yard. Look in the Yellow Pages under "Stone" or "Masonry Supplies."

To figure out what kind of stone you want, bypass the pellets piled high with rock ready to be delivered and find the sample walls that yards set up to show customers how each type of stone looks once a mason has worked his magic. A big yard might have dozens of such walls. Picking is by the ton, but how much wall that buys you depends on the construction method you're using (see "Building Techniques," page 146).

Traditionally, the kind used to build solid walls, in pressure by the cubic foot. Stone masonry is measured by the square foot. A typical 3,000-pound pallet contains enough rock to build a 3-foot-high section of

stone wall 7 to 8 feet long and 16 inches thick, or to veneer 56 square feet of wall with 4- to 10-inch-thick stones.

Unless you're planning to do the work yourself, the yard is also a good place to start your search for an experienced mason, who can help you find the best material for the job. "A stonekeeper should be able to look at a photo of building stone and tell if it's any good or not," says Jeff Gemmell, owner of Finesse Stone Stone and Brickwork in Oxford, Maine.

Give a good pellet. Virtually every stone should be of a suitable shape, with no odd triangles, ovalizations, or so-called "nipples"—rocks with a conspicuous protrusion. But sometimes they have waste and less time spent chipping away at pieces to make a good fit.

A typical pallet holds about 2½ tons of stone, but because stone is so heavy, most small projects may need many pallets' worth of material.



Stone Patterns and Types

The look of a stone wall depends on the type of stone, how it has been shaped, the pattern it's arranged in, and how the mortar is applied. Most stone falls into two basic categories: Fieldstone is irregular in size and shape and has a natural, rustic look; quarry stone is generally cut for a more formal appearance. Mortar joints can be wide, thin, colored, or raked back from the face of the stone. Each treatment creates a very different look.

FIELDSTONE

Only stone that's found and used in more or less its natural state, typically with a weathered face. It may be obtained or dropped to secure a good fit. Fieldstone comes in two basic varieties. Flat fieldstone is often used as a wall. It's best for dry-laid stone walls that use no mortar. Round rock, tumbled smooth by the action of water, requires mortar to hold the stones in place.



Faced Stone

Stone: Granite
Characteristics: Fieldstone that has been "faced"—mechanically split so it's flat on one side—gives a wall a neat, albeit unweathered, appearance. Using a variety of stone sizes adds visual interest.



Round Rock

Stone: Granite
Characteristics: Round rock requires more mortar to fill the spaces between the stones than flat rock does. For best effect, colors and sizes should be well blended by the mason.



Flagstone Mosaic

Stone: Quartzite
Characteristics: The flat flagstones are laid on edge to create a mosaic pattern, rather than a stone veneer, which the artist favors. Irregular mortar joints are a sign of good veneer work in this style.



Ledge Stone

Stone: Sandstone
Characteristics: Mortar was used to hold these stones together but was applied only to the most broken in the wall, creating the appearance of a dry-set wall.

QUARRY STONE

Dressed, chiseled, or blued at all or in part. Sometimes from face or more faces cut or stressed flat and square, which is more expensive than flat, undressed stone. Can give a more formal look to walls and stairways. Available in two varieties: random dressed or in stone rectangles and finished (rough chiseled on the exposed face only).



Sawn-Bed Strip

Stone: Sandstone
Characteristics: The rusticated face is evocative of natural ledge, but the uniform mortar joints and carefully arranged pattern mark it as man-made.



Chiseled Ashlar

Stone: Yellow granite
Characteristics: Chiseled faces used as ashlar, weathered texture to this imported stone.



Split Ashlar

Stone: Granite
Characteristics: Splitting produces a break in the weathering. These pieces split into square and rectangular, fit together tightly without much mortar.



Chunk Stone

Stone: Limestone
Characteristics: Unlike cut quarry stone, chunk stone is blasted to create an aggressive, highly irregular face that ordinary fieldstone can't match.

Building Techniques

Four ways to make a wall out of stone



Dry-st Wall

Stones are mortarless, carefully fitted shapes, are locked together solely by their weight and shape. Wall is built on a bed of stones. No footings, and bricks with these stone spacers. Capstones long and narrow. The stones stack into an interlocking pattern called a lockstone wall. Not hollow. This, masonry, and therefore costly, is built. But with no mortar to deteriorate, a well-made dry-st wall can stand for centuries.



Mortared Wall

Using mortar to fill the spaces between stones is the way masonry has been built for centuries. Because the stones don't have to be fitted so tightly, the work goes faster and is more forgiving of stone imperfections. But with dry-st walls, the stones do not have to be fitted so tightly, so a mortarless walling is needed to prevent unwanted ground movement from breaking the wall apart. The interior of solid-stone structures can be strong and cold because the natural walls masonry and masonry heat.



Traditional Veneer

Only one stone face, veneered walls may be supported from a sturdy inner wall, usually one made of poured concrete or reinforced brick. A brick ledge carries the stone weight, and metal ties anchor the stone to the supporting wall. Veneer goes up faster than mortared walls and goes up faster because the inside face can be easily sheathed. It avoids the cold and dampness of solid-stone masonry construction.



Thin Veneer

A lightweight veneer construction that uses real stone over a roughly a 2-inch thickness. Flaces are applied like tiles to a mortar substrate. No brick ledge is needed, so it's suitable for retrofit applications over 2x framing. To give the illusion of thickness at corners, stones are cut in an L shape. Because of the additional processing, the exterior cost is about 25 percent higher than for traditional veneer, but thin veneer goes up more quickly. Can be used inside or out.

Statements in Stone



1. A house of solid stone and mortar that like a cliff from a rocky Maine shore. Mortared joints carry the wall's weight above windows and door openings.

2. Saw-tooth limestone strips, reminiscent of the natural outcroppings along the nearby Arkansas River, surround the fireplace in this Fayetteville, Arkansas, home.

3. The stone arch, graceful yet strong, was developed by the Romans. Here, the technique creates a moving site at the Idaho-United States border in Elmer, Idaho.

4. With no mortar to hold in place in place, this dry-st garden wall masonry is uniquely able to pivot and the masonry shift at meeting the pieces together.

For Roger Cook's wall-building techniques, go to www.houzz.com or www.fox.com. Keyword: This Old House or if "type" "rock" is in the search box.



WINDOW SEATS

A charming addition to any room in the house

BY DAN DICLERICO

Few spaces in a home are as inviting as a window seat. Drenched in sunlight and nestled into an alcove, it's a perfect place to get cozy with a book, catch a catnap, or take in the view outside. "Window seats give people a feeling of intimacy that's often missing in modern homes," says architect Sarah Susunka, author of the *Not So Big House* books. And they can be as functional as they are charming. In a mudroom, for instance, a window seat offers a convenient spot to remove wet shoes. Where space permits, one can be built big enough to double as a guest bed. Fitted out with drawers or cabinets, it can provide extra storage for a wide variety of household items.

Window seats can also do wonders for the aesthetics of a room. A featureless, flat wall takes on interest and depth. Upholstered cushions and throw pillows bring a splash of color and texture.

To figure out the size of a window seat, think about the kind of use it

will get. Twenty-two inches in depth provides room enough to perch, though to lounge comfortably you'll want 30 to 36 inches. As for width, a window seat that's more than 5 feet across seems to lose its coyness, though if it will sleep guests you may need to go even wider. Optimal height from the floor for most situations stays steady at 17 inches, including the cushion.

There are several ways to build a window seat, and the expense varies accordingly. Bumping out walls to create a nook means hiring an architect and a contractor, at a cost of several thousand dollars. A more affordable option is flanking an existing window with bookcases or cabinetry to create a niche. Go with ready-made materials you can pick up from

a home center and you can build the window seat yourself for as little as \$500. Start early on a Saturday, and you may even be able to sip your coffee there come Monday morning. ▶

Adding a window in this alcove room lets in lots of light and provides just the right setting for a cozy window seat. Measure 2 feet deep and 40 inches wide; the seat allows the homeowner to lounge there with a good book—or her 6-foot-tall nephew to catch out an evening snail.



KITCHEN CONVENIENCE

A kitchen window seat is an ideal spot to read the morning paper or pop down a youngster while you whip up lunch. Plus it's a great place to build in additional storage. **Assets:** Tucked between a section of exposed brick and a small built-in, this window seat with furniture feet and a cheerful plaid cushion takes out over the breakfast table and gives a peek of bright sunny outdoors. **Draws and other gear:** Hidden in this kitchen, the location of a doorway meant the cushions couldn't run all the way to the wall. Instead, the homeowners fitted the space with a beadboard-faced window seat that's a minimal 18 inches deep. Flip-top lids open to access stored items.



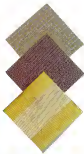
OCCASIONAL SEATING

The most bang-for-the buck here is the built-in seat that has been washed space given to the addition of wall-to-wall intimacy. Two window seats are situated slightly from the flanking windows, giving the more depth and interest. **Wish list:** Adding ties together the wall at built-in, as do the paneling details that carry throughout. At 19 inches deep, these window seats aren't ideal for lingering long, but they provide welcome extra seating when the house is full of guests.

PHOTO: COURTESY OF THE LIFT AND TUCKER PROJECT, LONDON, BRITAIN

SOFA-SIZE LOUNGE

Situated in a home made room, the 7-foot-wide window seat sits on the family's third side. To create the simple slouch, the homeowners built the side and foot overhangs to be a half-inch for their speakers (most bedrooms). Since this window seat gets plenty of prolonged usage, in front of the TV it has to be comfortable. A 4.5-inch-thick foam-and-down cushion fills 17.5 inches above the floor, the ideal height for a sofa. The seat's side and back surfaces are gently sloped for molding in comfort. Interlined beadboard window frames turn the main room's darker colors into a warm glow and protect the cushions from UV exposure.



Cushion Concerns

When it comes to comfort, a window seat is only as good as the cushion that sits on it. Too thin and you won't want to sit there for long. The wrong fabric, meanwhile, can affect the look of the seat and may limit its longevity. Whether you craft your own cushion or go to an upholsterer, be sure to consider the following points:

- Use a medium to firm foam core—less than 6 inches thick—wrapped in cotton batting.
- Choose upholstery-grade fabrics and coordinate them with surrounding curtains and wallcovering patterns. A striped cushion, for instance, will work well as an accent with floral curtains.
- Test the fabric for shrinkage by dry cleaning a 1-foot-square swatch. If it curls back, snags, the entire supply must be purchased before the cushions ever can be sewn.
- Treat the fabric with a stain-resistant finishing. If it's likely to get very dirty, you may want to have it vinylized—in laminated process that protects fabric without altering its appearance. (Consult a local upholsterer for a sample.)
- Always include a zipper—it will increase the life of the cushion by allowing you to remove the cover for cleaning.

BATHROOM BENCH

A shower is a convenient place to provide a perfect place for a bathroom window seat. The bench also takes a heading and ceiling dust with the window grate and into the bench-board mounting at the base. Since the seat is a perch used for leveling off, side and back pillows aren't necessary. But designing the seat surface required special consideration. The base is a "step-through" material used on outdoor furniture. The removable cover is made from two heavy-duty towels. The seat is also a polished aluminum. (Source) Inside a window seat that can be hung out the window is one of the.



BEDROOM BENCH

Adding a seat in front of the window seat is both perfectly suited to a window seat. In addition, it's a decorative element, it offers a convenient place to sit while dressing. The homeowners went for a blue, navy-yellow cushion that complements the room's decor. Including the traditional raised paneling and fine wallpaper. The custom-crafted cushion looks really good under the window apron, making the window seat look as if it has always been part of the room.

Kitchen Cabinets: A Simple Solution



KITCHEN ANEMITY

Added into a kitchen, this window seat is primarily intended to still deliver a lot of decorative punch. The homeowners use the seat when removing wet dishes and bowls and store all sorts of household debris—both on keys to day-to-day use—in the surrounding drawers and cabinets. The country floor of the adjacent kitchen is carried into the room with the country's unique stain finish, so well as the breakfast window and wooden stool add.

This modern window seat was cleverly created entirely from kitchen cabinets. The advantages of this approach are twofold. First, the room undergoes no costly structural changes—a pre-made seat is sold with a window in it. Second, the available storage space increases considerably.

Cabinets used for this project may be either stock or, as shown here, custom, providing they were fabricated to the precise space of the window. Stock units come in a few preset sizes. The cabinets are easily secured to the wall with as well as to each other. A coffee—in this case, also a custom order from the cabinet company—is located between the upper cabinets to give the window seat a greater sense of enclosure. The window is a combination shade of glass applied to the bottom edge of the seat together, so doors above sitting in the same order along the top.

For step-by-step instructions on building your own see <http://www.Houseplans.com> or America Online Keyword: This Old House and type "window seat" in the SEARCH box.



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little house, **big city**

A quirky 200-year-old cottage survives—and thrives—in the middle of Manhattan

BY RYAN ROBBINS



NESTLED AGAINST A NEW YORK CITY APARTMENT BUILDING and half hidden by an ivy-covered brick wall sits a crooked, 200-year-old cottage covered in clapboards. Called Cobble Court for the stones that have long paved its entry courtyard, the house is an eccentric survivor of the city that sprouted up around it. In fact, it originally resided 5 miles north of its current location, where it nearly met the wrecking ball. Although built circa 1800 as part of a Manhattan farm, by the middle of the 20th century it was entirely hemmed in by tall buildings. Development threatened, and eventually a demolition order loomed. ▶

A closer connection turned a modest clapboard house—originally a farm outbuilding—from the early 18th century into a completely family home in downtown Manhattan.

PHOTOGRAPHS BY CHARLES MARAIA

So one sunny morning in 1967, the lucky 12-year house—and every last cobblestone—was loaded onto a trailer and towed to an empty corner for downtown.

Hardly had the house settled onto its new foundation when a Virginia school girl, riding by on a family car trip, saw it and declared, "The people living there are the luckiest people in New York."

Some 20 years later, in 1989, the by-then-powers woman, jerry lucky herself, married with her husband and bought the place.

The years had not been particularly kind to the wooden structure. The two-story, two-bedroom cinder block with a staircase on the outside had long since rotted. The roof sagged, the windows were badly out of square, and the front door measured 5 inches taller on one side than on the other. By the time the current homeowners took possession of it, the stairs and a side porch had been enclosed to create an entry vestibule and a cramped galley kitchen. And because the house had rood rot for several months, it was covered with graffiti and had only plastic over its broken windows as protection against the elements.

The couple spent their first 10 years in the home charmed by its various quirks. But ultimately, with a

NOTE: The house's original front door—now deleted—made a new steel-plated entryway—was left unrotted, and covered with 200 years worth of paint.

NOTE: The new dining area features a curved wall of an over-the-arch window.



PHOTOGRAPH BY JEFFREY M. HARRIS



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young son to name, they found that "the little house that could" simply couldn't stay long. "It was just too small, and it badly needed attention," says the husband.

PRESERVING THE PLACE'S SPIRIT

"The house is such a treasure," says the project's Manhattan-based architect, George Boyle. "The only thing that kept it alive all those years was its charm." And that is exactly what the homeowners wanted to safeguard, even as they planned a full renovation, including a new wing that would nearly double the house's size—from 928 square feet to almost 1,900. The addition would provide space enough for six single bedrooms with a dining area, a bedroom for their son, and a full finished basement.

"We all wanted the new construction to be in tune with the old," says Boyle, "as if the house had grown over time." The original structure was framed entirely in wood, a practice long since outlawed in New York City. "The old parts of the house were a grandfathered in," says Boyle. For the new portions they had to use noncombustible elements such as framing and reinforced-concrete-block walls.

MARRYING THE NEW WITH THE OLD

The first floor of the new addition is essentially a 460-square-foot quarter-circle, with a small leg off one corner that serves as a foyer



for the main house. The rest of the space opens into a large kitchen-cum-dining-room that replaces the old galley kitchen. Light streams in along a curved wall of nearly floor-to-ceiling south- and east-facing windows, showing off new maple cabinetry, a granite-topped island, and built-in place settings for four.

One of Boyle's challenges in restoring the new part of the house to the old was reconciling ceiling heights. The original house's ceilings measured 7 feet 3 inches, but code required that the new addition have an 8-foot clearance. So in the kitchen Boyle specified this-profile mold joists for the floor and ceiling, rather than the thick timber of the original house, which enabled him to square in a few extra inches of headroom without raising the roof significantly.

Beneath the kitchen addition Boyle created an unobtrusively shaped basement. The family has since furnished the underground space with a projection television and income, power and music on a media room. It connects to an existing part of basement that houses a washer and dryer, a workshop, and the home's mechanical. On top of the kitchen as a rounded-shaped upper. (continued on page 254)

A Storied Past

In the 1940s Collier Club was occupied by Margaret Wise Brown (right), author of *Goodnight Moon* and other much-loved children's books. At that time, the house was located on Manhattan's Upper East Side, where neighbors completely hid it from the street. The residents of the house, which she shared with a Kerry Blue terrier named Gracie's Gracie, provided the author with a easy escape from her scheduled bookings would flourish, it often found its way into some of her stories, even came to star in *The Mitten Men*. The "legendary" of the tale is a sweet story about how the book "Goodnight Moon" is a story about a big black of sheep. Brown goes on to say the house's details, including the elevator stairs, windows, and chimney, where "there was a fire burning and no one knew where that sudden wind of sweet red and black smoke came from in the middle of the big town city."



Margaret Wise Brown, author of *Goodnight Moon* and *The Mitten Men* (right), lived in and wrote about the cottage in the 1940s.

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the replicating windows. The light comes in and goes out as if it were a real window, and the replicating windows are designed to look like the real thing. The replicating windows are made of a special material and are designed to look like the real thing. The replicating windows are made of a special material and are designed to look like the real thing.

Replicating Windows

A big part of Cobble Court's charm comes from the cut-of-square double-hung windows, three of which brighten the master bedroom (above). After almost 300 years of service, they were ready to be retired. But the homeowners had a desire to replace the originals with plastic-and-wood units, instead they made the unusual decision to replicate them out of copper, a job that fell to their Rock-Mey-based contractor, John Kemp.

Kemp and his crew began by removing the exterior aluminum frame and the interior sash to expose the window frames. Then they removed sheets of plywood in the joists to prevent them from rotting out of shape any further. "We had to remove them with hot gloves," says Kemp. "They were held together by glue." They cut out the old sashes with a reciprocating saw (right)—a job made easier by the fact that these weren't any heavier than the windows. In a temporary workroom set up in the house's unfinished basement, the crew measured the original and cut-free sashings into sets, nails, and screws from mahogany stock (far right). After sanding and priming the new sashes and fitting them with glass, the crew hung them back in the bedrooms—but still cracked—openings.



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Second Floor



floor, which houses the son's new bedroom and bath. "It's the only part of the new construction you can see looking by the house," says Boyle, "so I set out to fit in with the existing surroundings." Consequently, the long front wall of the bedroom is not squared with the rest of the house's second-story facade but is angled to run parallel to the street. The two floors are connected by the once-common staircase, which is still lined with the original clapboards.

PRACTICAL CHANGES

While the new wing was being built, the original structure—which comprises the master bedroom and bath tucked atop a smaller bedroom, a second bath, and a small living room with a brick fireplace—underwent a facelift. "The house's outside was tightened up, as framing was reinforced, and new plumbing and electrical systems were installed. But the finished space looks exactly as it did decades ago: sloping ceilings, old-lodge windows, and all." "The goal was not to make things plumb," says Boyle (see "Replacing Windows," page 74). The only significant change to the original structure was an 8-foot bump-out of the dormer's bedroom.

The old and new structures sat next to each other under a wavy roof Boyle describes as a "protein chip." Its various peaks and valleys add to the charm that the structure was expanded at but over the years, they also made water seep down toward the rest of the building, where it is carried off via an exposed copper Mass of the roof is covered in a waterproofed submembrane. But the small shed roof above the house's stairwell, the

newest addition, underlies the master bedroom Boyle compares for the house's second-story space.

BOYLE: The bed-rooms, patterned after the original Cobble Court, is situated on fiber-reinforced concrete, just like the house.

only roof surface visible from the street, is covered in standing-wave copper. "It creates the illusion that the entire roof is copper," says Boyle. Another noteworthy trick: The house's gutters, white-painted clapboards aren't wood, they're fiber-reinforced concrete siding, a final nod to the city's building codes.

But that's about all that Cobble Court and its owners have conceded to the city around them. The honey cottage is surrounded by a lawn dotted with fruiting fig trees, a flowering cherry, and rosebushes planted in the late 1960s. There's also a trellised garden bench and a bush-filled replica of the original house, built by a friend of the family. "The dog can run around inside, and I can play catch with my son in the yard," says the husband, "right in the middle of downtown Manhattan." ■



For a look inside at a *This Old House* urban town-house project, go to www.thisoldhouse.com or AOL Keyword: This Old House and type "Greenhouse" in the search box.

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Norm's Notebook

Saving Mineral Spirits



When you're finished with a painting project, your brushes, rollers, and pads need a thorough cleaning to keep them in top shape. Soap and water work fine for latex paints, but oil-based (oil-pig) paints require mineral spirits. The problem is mineral spirits cost some money and, like any solvent, should never be dumped down a drain.

To get the most mileage out of any mineral spirits and maximize disposal efficiency, I pour all the dirty solvent created during cleaning into a sealing bucket and cover it with plastic wrap. After a couple of days, the paint solids sink to the bottom, leaving relatively clean mineral spirits above. Then I gently pour the solvent into a clean, tight lid and use it for the next cleanup. The paint residue in the sealing bucket eventually solidifies and can be tossed into the trash.

Unplugging Caulk Tubes

Hotly resealed ones usually use tubes of caulk or construction adhesive. There's always some thing left, and that means sealing up the tube for reuse later. Some tubes come with screw-on caps, but most don't. I've seen all sorts of makeshift caps used to seal the garden-hose ends, small screws, electrical wire nuts—although I've had better luck with a bit of duct tape. Even then, caulk eventually hardens in the cap, forming a plug that doesn't want to come out. Sooner or later, homeowners will realize caulk tubes with removable tips so you can pry out the plug from the wide base end of the tip. Use this, try this for awhile that are already plugged up.



Drive a long, slender drywall screw deep into the dried plug of caulk in the middle, and then pull out the screw (along with the plug) using pliers. If that doesn't work, try using a long, narrow

slow flat-head screwdriver (the kind that disintegrates fast) to cover over the plug. Avoid if that fails, you've got a little of the tip to make the hole a bit larger, and try again.

Tipping Up Partitions

The best way to frame a wall is to nail it together first on the floor and then tip it into place. During remodeling, though, you often have to add another wall between an existing floor and ceiling. But a wall built to fit precisely between finished surfaces won't up into place. The edge of the top plate will collide with the ceiling before the wall is plumb.

You can make the wall a little shorter and then shim it into place, but that's a better way. Back the wall. Thinning the wall, which is actually rectangular, into a parallelogram reduces its height just enough to give you the clearance you need. Once the wall is in place, push it back into a rectangle and nail it snug up to the ceiling just right.

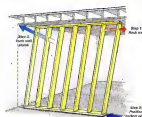
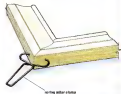


PHOTO: COURTESY OF THE LUMBER LIQUIDATORS COMPANY

Clamping Small Miters

In a woodworker as well as a reporter, as I guess I am, experience has taught me that I must offend with how to do with clamps. I never seem to have enough of them.

The smallest and least expensive member of my collection is the spring miter clamp, which is ideal for assembling small miters, picture frames—anything with no outside corner joint. After the glue dries, just squeeze the clamp again to release it. Depending on the size of the joint, you can use a couple of clamps at each location. I also like the spring miter clamps because they're small. Unlike most other clamps, a dozen or two of them will fit in a drawer with room to spare.



spring miter clamp

Cutting Shelves to Fit



As a teenager working for my father, I learned plenty of clever tricks. Back then, a shelf was a 1x12 pine board for a piece of plywood supported by a fast clip. The clip at wall was wider apart because of a buldge of pine compound, so I got pretty good at fitting shelves into irregular spaces.

After leveling and squaring the clips, I measured the distance between walls where the front of the shelf would be, added 1/2 inch, and cut a board square to that length on both ends. Then I angled the board so I could slip it into place against the back wall, with one end resting on a clip. Next, I held a pencil above the end that rested on the clip and moved it along the wall, marking a circle line on the board's top face. After cutting along this line, I repeated the process on the other end of the shelf. The result was a nice, snug fit. That's carpentry done right.

Perpendicular Holes With a Portable Drill



It's easy to drill a hole absolutely perpendicular to a surface—if you have a drill press. You generally don't need to be drill press accurate when using a portable drill, but there are times when holes must be straight and true, such as when drilling a hole in a wall for dowel hangers, or when drilling a through-hole from opposite sides of a thick beam. You can buy fancy guides for your drill, but there are simpler tools out there that work just fine.

When using a spade bit, for example,

you'll know your bit is perpendicular to the surface if its cutting edges leave a complex circle when they first engage the wood. When drilling with a twist bit as a hand-point bit, take a scrap block of wood with a crisp 90-degree end and place it over the uncut hole. Then visually align the bit with the block's edge. This will give you a reference in two directions. Once you start the hole, just set the block aside and concentrate on holding the bit at the same angle. By the way, this also works if you want a precisely angled hole, just cut that angle on the end of your guide block.

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PHOTOGRAPH BY ERIC STERNHILL

This Old House CLASSICS

This Old House Classics: A week-by-week synopsis of vintage episodes airing on HGTV and broadcast television. For stations that carry TCM Classics in your area, check TV Listings, page 172.



In 1988, *This Old House* general contractor Tom Silva (right) prepares to paint the end frame walls, while licensed TCMi landscape contractor Roger Cook assembles to get the exterior plantings in the ground.



The crew of *This Old House* renovated this 1910 Colonial Revival in Lexington, Massachusetts, back in 1988.

Episode 13 (of 28) (airs June 7-8)

- Landscape architect Tom Wirth discusses a few last minute exterior changes.
- The concrete contractor pours the gently sloped sidewalk ramp. By morning, away it then goes again. He explains to police aggregate, creating a surface with enough grip for wheelchair use.
- A heavy-truck operator delivers 15 tons of gypsum wallboard to the job.
- Homeowner Mary Ann Bink tests out the central vacuum system and plans how to empty the canister in the basement.

This *Old House* episode depicts Mary Ann's installation of the sunburst old garage door.

Episode 14 (airs June 14-15)

- TCMi landscape contractor Roger Cook plants a mix of Norway spruce that will frame the front of the street.
- To soften the look of the granite when Roger finishes them with a blue jasper and desert white pine.
- In the backyard, fence design consultant Robert Day shows off the white-painted fence and gate that will surround the future vegetable garden.
- In the master bedroom, Mary Ann's carpet installer Alan Pappert is cutting holes for electrical boxes.
- A side trip attracts a visiting generalist Gunter Dylund, who is using the necessary steps—adding wheelbarrow-retractable doors for outdoor—to ensure that he and his wife can stay in their home through old age and declining health.

Episode 15 (airs June 21-22)

- Homeowner the problem of water cascading off the main gate roof and problems wood gutters to the design appropriate solution.
- TCMi general contractor Tom Silva finishes the home office with hardwood paneling.
- A visit to the factory in Hallowell, Vermont, shows how the panels are made.
- Mary Ann sees how extra blocking in the bedrooms will make room for the placement of grab bars and other handicap aids.
- In the loft space over the garage, the crew finishes the ceiling and walls with cedar stained board.

Episode 16 (airs June 28-29)

- Homeowner Jim Smith reviews the budget with team, who breaks down the \$114,000 that the project has cost so far.
- In the revised four-bedroom plan, Bob DeFranco puts on site to apply a fresh coat of epoxy to the ceiling.
- On a side trip, he is 1770 built (S&S) married to the Goshute Hills promoters Dave and Judy Lerner (not out) is unique features, such as the Goshute chimney, which used to be used to deliver resident heat to the entire village.
- An all-around, zero distance machine is being installed at the project house. It gives it an authentic-looking "risky" chimney. Tom builds a wood frame, which he plans to dress in brick veneer.

ON THE JOB
no. 16-24

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HOUSE CALLS
pg. 36-37

Architect Ron Sutton, AIA, and Carol Meyer Sutton Sunk Architects, Mill Valley, CA, 415-353-3139, www.sunkarchitects.com. Interior designers: Coates Wright, CEO, and Krenn Will, C. Wright Design, Inc., Mill Valley, CA, 415-344-1245. General contractors: Plath & Company, San Rafael, CA, 415-440-1475, www.plathco.com.

ASK THE OLD HOUSE
p. 24-42

Landscape contractor, Roger Cook,
E & R Tree and Landscape, Burlington,
MA. 781-371-0304.

All-purpose cleaner: Simple Green, Sunshine Makers Inc., Hampton Heights, CA, 800-328-0709, www.simplegreen.com

Plywood Information: Hardwood Plywood and Veneer Association, Reston, VA, 703 435-1500; www.hgva.org. APA: The Engineered Wood Association, Tacoma, WA, 253 565-6600, www.apa-mill.com.

Micronutrient Organic Co., Advanced Marine Technologies, New Bedford, MA, 508-971-5223, www.organo.com.
Aluminator dyes: Mothers May & Aluminator paint, Mothers Inc., Hawthorne Beach, CA, 714-891-3165, www.mothers.com.

Ken Iwami, **Sebastian Iwami, Inc.**, Old
Hudson, TN, 615-887-7845; [www.sebastian-
iwami.com](http://www.sebastian-
iwami.com). **DryPack**, San Francisco, CA,
800-458-7367. **Flooring contractors** for
Hvac, Hvac/Hardwood Floors, Lexington,
MA, 781-861-9031. **Wood flooring** infor-
mation: **National Wood Flooring Associa-
tion**, NWWFA, Elkville, MD, 206-423-8256;
www.woodfloors.org. **NOWFA**, The Wood
Flooring Manufacturers Association, Men-
phis, TN, 901-525-5066; www.nowfa.org.
Solid-natural composites Co., Morley Co.,
Inc., South Windsor, CT, 860-328-1667;
www.morley.com.

UPKEEP:
REVIVING OUTDOOR FURNITURE
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Chlorine-Resistant Influenza: Steven Groutas and Sharon Higgins, *Chloro Care, Inc.* (New Haven, CT) 800-824-4694, www.chlorocare.com. **Vespi®** (Vespi® Formulation, Gordon Food Service Co., Inc.) (Quail Valley, CA) 800-424-3421. **Formicase** (pasta supplement D & J) (Form Formations, Tuxedo, AZ) 320-971-1212, www.dynacore.com/formicase. **Chloro Care**, Dallas, TX, 214-433-6116, www.chlorocare.com. **Aluminatec**, Bradenton, FL, 800-823-6126, www.walstonatd.com.

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Metal sculptures: Tuck & Holland, Vineyard Haven, MA, 949-685-3914;
www.tuckandholland.com.

Wind & Weather, Fort Bragg, CA, 808

922-7463; www.wendlandcasket.com.
 Estate of Wendland Casket Company

Wiederhorn & Sculpture,
900—910, 920, 930, 940, 950, 960, 970, 980, 990

www.weatherusa.com

Vermont WeatherWorks, Montpelier, VT,
802-229-0048, www.vermontweather.com

Waco, Texas 76798-0001, USA
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 Waco, Texas 76798-0001, USA

1997-1998, 1999-2000, 2000-2001, 2001-2002, 2002-2003, 2003-2004, 2004-2005, 2005-2006, 2006-2007, 2007-2008, 2008-2009, 2009-2010, 2010-2011, 2011-2012, 2012-2013, 2013-2014, 2014-2015, 2015-2016, 2016-2017, 2017-2018, 2018-2019, 2019-2020, 2020-2021, 2021-2022, 2022-2023, 2023-2024, 2024-2025, 2025-2026, 2026-2027, 2027-2028, 2028-2029, 2029-2030, 2030-2031, 2031-2032, 2032-2033, 2033-2034, 2034-2035, 2035-2036, 2036-2037, 2037-2038, 2038-2039, 2039-2040, 2040-2041, 2041-2042, 2042-2043, 2043-2044, 2044-2045, 2045-2046, 2046-2047, 2047-2048, 2048-2049, 2049-2050, 2050-2051, 2051-2052, 2052-2053, 2053-2054, 2054-2055, 2055-2056, 2056-2057, 2057-2058, 2058-2059, 2059-2060, 2060-2061, 2061-2062, 2062-2063, 2063-2064, 2064-2065, 2065-2066, 2066-2067, 2067-2068, 2068-2069, 2069-2070, 2070-2071, 2071-2072, 2072-2073, 2073-2074, 2074-2075, 2075-2076, 2076-2077, 2077-2078, 2078-2079, 2079-2080, 2080-2081, 2081-2082, 2082-2083, 2083-2084, 2084-2085, 2085-2086, 2086-2087, 2087-2088, 2088-2089, 2089-2090, 2090-2091, 2091-2092, 2092-2093, 2093-2094, 2094-2095, 2095-2096, 2096-2097, 2097-2098, 2098-2099, 2099-2100, 2100-2101, 2101-2102, 2102-2103, 2103-2104, 2104-2105, 2105-2106, 2106-2107, 2107-2108, 2108-2109, 2109-2110, 2110-2111, 2111-2112, 2112-2113, 2113-2114, 2114-2115, 2115-2116, 2116-2117, 2117-2118, 2118-2119, 2119-2120, 2120-2121, 2121-2122, 2122-2123, 2123-2124, 2124-2125, 2125-2126, 2126-2127, 2127-2128, 2128-2129, 2129-2130, 2130-2131, 2131-2132, 2132-2133, 2133-2134, 2134-2135, 2135-2136, 2136-2137, 2137-2138, 2138-2139, 2139-2140, 2140-2141, 2141-2142, 2142-2143, 2143-2144, 2144-2145, 2145-2146, 2146-2147, 2147-2148, 2148-2149, 2149-2150, 2150-2151, 2151-2152, 2152-2153, 2153-2154, 2154-2155, 2155-2156, 2156-2157, 2157-2158, 2158-2159, 2159-2160, 2160-2161, 2161-2162, 2162-2163, 2163-2164, 2164-2165, 2165-2166, 2166-2167, 2167-2168, 2168-2169, 2169-2170, 2170-2171, 2171-2172, 2172-2173, 2173-2174, 2174-2175, 2175-2176, 2176-2177, 2177-2178, 2178-2179, 2179-2180, 2180-2181, 2181-2182, 2182-2183, 2183-2184, 2184-2185, 2185-2186, 2186-2187, 2187-2188, 2188-2189, 2189-2190, 2190-2191, 2191-2192, 2192-2193, 2193-2194, 2194-2195, 2195-2196, 2196-2197, 2197-2198, 2198-2199, 2199-2200, 2200-2201, 2201-2202, 2202-2203, 2203-2204, 2204-2205, 2205-2206, 2206-2207, 2207-2208, 2208-2209, 2209-2210, 2210-2211, 2211-2212, 2212-2213, 2213-2214, 2214-2215, 2215-2216, 2216-2217, 2217-2218, 2218-2219, 2219-2220, 2220-2221, 2221-2222, 2222-2223, 2223-2224, 2224-2225, 2225-2226, 2226-2227, 2227-2228, 2228-2229, 2229-2230, 2230-2231, 2231-2232, 2232-2233, 2233-2234, 2234-2235, 2235-2236, 2236-2237, 2237-2238, 2238-2239, 2239-2240, 2240-2241, 2241-2242, 2242-2243, 2243-2244, 2244-2245, 2245-2246, 2246-2247, 2247-2248, 2248-2249, 2249-2250, 2250-2251, 2251-2252, 2252-2253, 2253-2254, 2254-2255, 2255-2256, 2256-2257, 2257-2258, 2258-2259, 2259-2260, 2260-2261, 2261-2262, 2262-2263, 2263-2264, 2264-2265, 2265-2266, 2266-2267, 2267-2268, 2268-2269, 2269-2270, 2270-2271, 2271-2272, 2272-2273, 2273-2274, 2274-2275, 2275-2276, 2276-2277, 2277-2278, 2278-2279, 2279-2280, 2280-2281, 2281-2282, 2282-2283, 2283-2284, 2284-2285, 2285-2286, 2286-2287, 2287-2288, 2288-2289, 2289-2290, 2290-2291, 2291-2292, 2292-2293, 2293-2294, 2294-2295, 2295-2296, 2296-2297, 2297-2298, 2298-2299, 2299-2300, 2300-2301, 2301-2302, 2302-2303, 2303-2304, 2304-2305, 2305-2306, 2306-2307, 2307-2308, 2308-2309, 2309-2310, 2310-2311, 2311-2312, 2312-2313, 2313-2314, 2314-2315, 2315-2316, 2316-2317, 2317-2318, 2318-2319, 2319-2320, 2320-2321, 2321-2322, 2322-2323, 2323-2324, 2324-2325, 2325-2326, 2326-2327, 2327-2328, 2328-2329, 2329-2330, 2330-2331, 2331-2332, 2332-2333, 2333-2334, 2334-2335, 2335-2336, 2336-2337, 2337-2338, 2338-2339, 2339-2340, 2340-2341, 2341-2342, 2342-2343, 2343-2344, 2344-2345, 2345-2346, 2346-2347, 2347-2348, 2348-2349, 2349-2350, 2350-2351, 2351-2352, 2352-2353, 2353-2354, 2354-2355, 2355-2356, 2356-2357, 2357-2358, 2358-2359, 2359-2360, 2360-2361, 2361-2362, 2362-2363, 2363-2364, 2364-2365, 2365-2366, 2366-2367, 2367-2368, 2368-2369, 2369-2370, 23

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Dennis J. Weather, Vices & Perils,

Middlesex, NY, 545-343-2229,
www.diamond.com

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Starvation quickly became acute. DR 2650RB by Sanyo/Magnatek Corp., Sparks, NV, 775-451-1613, www.sanyo.com.
 Patch location alarm: Intra-Trilogy Alarm Patch by Nigro Systems Systems, Inc., Arroyo, CA, 951-631-9406, www.nigrosystems.com. Key Info Account by Kwikart, Lake Forest, CA, 949-327-8623, www.kwikart.com. Economy reader: RadioKey 33608 by SecurityKey, Channahon, CA, 810-491-0522, www.securitykey.com. Biometric champagne reader STAR 2000 JFF by First Identification, New York, NY, 212-264-5200.

BY DESIGN:
GUYTON AND CONOVER
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Stoway Displays, Spencer Mills, Lintzville,
The Home Decor Products, Dallas, TX; 214-
961-8341, www.stoway.com; Paper 60:
Makingover and silver-leaf screens; Silver
Screens, Thomsville, Tennessee; 800-213-
6265, www.thomsscreens.com; Paper 72:
Wagpaper and canvas wallpaper; from
Freight & Rail, 445-363-4541, www.
freightandrail.com; Paper 76: **Glass and chrome**
antique framed glass screens, Ethan Allen,
Danbury, CT; 888-324-1573;
www.ethanallen.com; **Shop screen:** Bernco
Bamboo Wall Reel Paper Screen, Orange
County, MA; 800-979-2208, www.
bambooscreen.com; **Multi-screen screens,**
Herman Melby Plywood Filing Screens,
Hercules Island, Zealand, MI; 800-446-4450,
www.hermanmelby.com; Paper 77: **Hood**
wallpapers, The Home Decor Products, Ethan
Allen, Eden, Maine; 800-213-6265;
www.ethanallen.com; **Wooded wallpaper**:
Screen, Ballard Designs, Atlanta, GA;
800-367-5775, www.ballarddesigns.com; **Wall**
screen screen: Ballard Designs; Antique
screen: Pottery Antiques & Decorations,
Lafayette, NY; 212-336-0090.

HOME TECHNOLOGY:
SKATEBOARD BEATERS
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Mosquito Information: American Mosquito Control Association, Entomology, NJ 704-215-3000, www.mosquito.org
 CO, distributor: Pennair Technology, Inc., 800-773-0240, www.pennair.com



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Concrete cube stand, by Frances Palmer,
283-227-2571.

Appliances—
Range hood: Best by Broan RK2238.
Power Pack, Broan-NuTone, 800-539-
1711, www.Broan-NuTone.com.

Refrigerators: Side-by-side 42-in. model
KE56642HCC, Range 36-in. Pro Line Dual
Fuel Range, model KE586467H35, Dual-
water Model KE125511FL35—fully integrated
Coneils. Monticelli Model
KE5H-C10956 Ultra Cool. Wine cooler
Model KEU95046535—Under Counter
Dispenser Model KECD4312X—Counter
on Front.

All by KitchenAid, Benton Harbor, MI,
800-422-1230 or 811-222-8409;
www.KitchenAid.com.

Warning devices: Q103, ThermaSeal
Corp., www.thermaSeal.com.
Deposit or release: MTS35-PN
or polished nickel, Mountain Plumbing
Products, 888-222-9140.

Farm table: Dickinson Chair Iron Under
Counter Farm Table, model #K-6146-4U Set-
out Ends, Kolmar Co., Kolmar, WI, 800-
344-2444, www.kolmar.com. **Kitchen faucet:**
(steel) Vintara Pull-down Spray Faucet
model #K-6948-SN in polished nickel,
Kohler Co. Kitchen faucet: Widespread
Sprayer Faucet model #K-6665-SN in pol-
ished nickel, Kohler Co. Soap/lotion
dispenser: Soap/Lotion Dispenser in stain-
less steel model #K-9619-SN in polished nickel,
Kohler Co. Prep sink: Iron/Stone Cast Iron
Prep Sink, model #K-6334 in Black or Enamel,
Kohler Co. Prep sink faucet: Final Touch
Final Touch model #K-377-4M-SN in pol-
ished nickel, Kohler Co. Water filtration
system: Aqua Pure Water Filtration model
#K-380, Kohler Co. Powder room toilet
Memory Classic, model #K-3431 Classic
Comfort Hinge—Comfort with White Seat,
Kohler Co. Small pedestal sink: Model #K-
2234-4 in white with white seat, Kohler Co.
Lavatory faucet with cross handle IV
Georgia Rose model #K-6121-3 SN in pol-
ished nickel, Kohler Co.

A MAJOR REBORN pp. 128-129

Contractor: Jeff Jones, Venture Builders,
Leytonville, MD, 301-779-5313.
Stonemason: Mick Goddard, Silver Spring,
MD, 240-451-2393.

BUILDING WITH STONE pp. 130-143

Architect: Chris Coy, AIA, Senior Cop
Architect, 631-337-3515, www.basiscoy.com. John D. Miller, AIA, John
Miller Architects Inc., Cheshire, CT, 810-388-0111, www.johnmiller.com.
Stonemason: Sam Smith,
Smith & May Masonry Inc., West South
field, NJ, 201-256-9444, www.westouthfield.com.
Frederick Stone, Inc., Oxford, ME, 207-469-4331,
www.fredrickstone.com. **Stone yard:**
OAG Industries, Bridgport, CT, 203-337-
3118, www.oagind.com. **Blindfold Archi-**
tects, Bristol, RI, McGraw-Hill.com.

Our thanks to: Dan Jones, stonemason, Dry
Stone Walling Association, Sharon, Colorado;
Steve McKeown, Great Britain,
www.dry.org.uk.

For further information: Stone Flowers:
Colonial to Contemporary by Lee Goff
(Alcove) and Building With Stone by
Charles McKeown (Stony Books).

WINDOW SEATS pp. 144-145

Intro, Dining room: Designer, Angel Inter-
iors, Lake Forest, IL, 847-334-7934.
Barbrook Seats, Barbrook Roma, Occa-
sional Seating, Sofa-Seat Lounge:
Designart, Lucian A. Roca, Lucian A. Roca
Design Inc., Soerenga, MA, 617-357-6446.
General contractor, F31 Frey Builders,
Hopkinton, MA, 508-284-3062.
Kitchen Counter: The Kitchenac
Company, Beth, ME, 207-443-2133,
www.kitchenaccompany.com.
Midtown Awasthi Architects, J. Allen
Sayles, 96101 Cassi, CA, 921-917-3966.
Cabinet manufacturers, Rust Handcrafted
Cabinetry, Goodville, RI, 800-226-7919,
www.rustinc.com.
Outdoor Concoction—
Fabric supplier: Waverly, #K-7180 (jean-
check), #K-7490 (jean-pool), #K-7210
(jean-jersey), New York, NY, 800-423-
2813, www.waverly.com. **Upholsterer:**
Robert Shannon, Rust Upholstery, Melrose,
MA, 781-324-5200.

LITTLE HOUSE, BIG CITY pp. 146-148

Architect: George Boyle, Brent River, and

John DeBress, George Boyle Architects,
New York, NY, 212-226-8994. Code
researcher: Michael Zernach and
Landscape Architects, Michael Zernach Archi-
tects, New York, NY, 212-447-9894.
General contractor: John Kozay Cas-
trovanni, Brooklyn, NY, 718-788-1421.
Window applications: by Durian China-
rode. Mechanical engineer: Jeff Donahue,
P.E., Syosset, NY, 516-244-0431. **Scenar-**
ist: Mark Hays and Tazzy
Tavon, They Rhythmic, New York,
NY, 212-338-7777. **Exterior siding:**
James Hays siding products, Mission
Vista, CA, 818-342-7343, www.missionvista.com.
Wooden: Wood and Doors, Watford, MD,
888-337-7929, www.woodanddoors.com.
Kitchen cabinetry: Flax & Flax Cur-
rent Cabinetry, Schuylkill, PA,
800-447-9066, www.flaxcabinetry.com. **Flax & Flax kitchen**
designer: Susan Scott.

Our thanks to: Lisa Inver of Luv's
Library (www.books.com).
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Yellow House Beverly Trump DeBress
for lending the photo copy
(www.new-credit.com). **James**
McKellen of HarperCollins
(www.harpercollins.com). **Jennifer**
Levine, Anne Gory, Ben Brady, the com-
mon of the University of Minnesota's Ken-
neth Collection (kennewick@lib.umn.edu).
shelby@lib.umn.edu, and everyone else
who helped us try to track down the ap-
propriate Anne Fine.

NORM'S NOTEBOOK pp. 151-152

Steel mill design: Michael Wood and
Metal Tools, Irvine, CA, 949-810-8703,
www.metaltools.com. **Right Tool, Jason,**
MA, 800-423-7000.

SAVE THIS OLD HOUSE pp. 153-154

Our thanks to: Dick Williams of the
Classics (New York) Historical Society
Katherine Collins, archivist assistant of the
Hudson College Library,
www.hudson.edu.

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